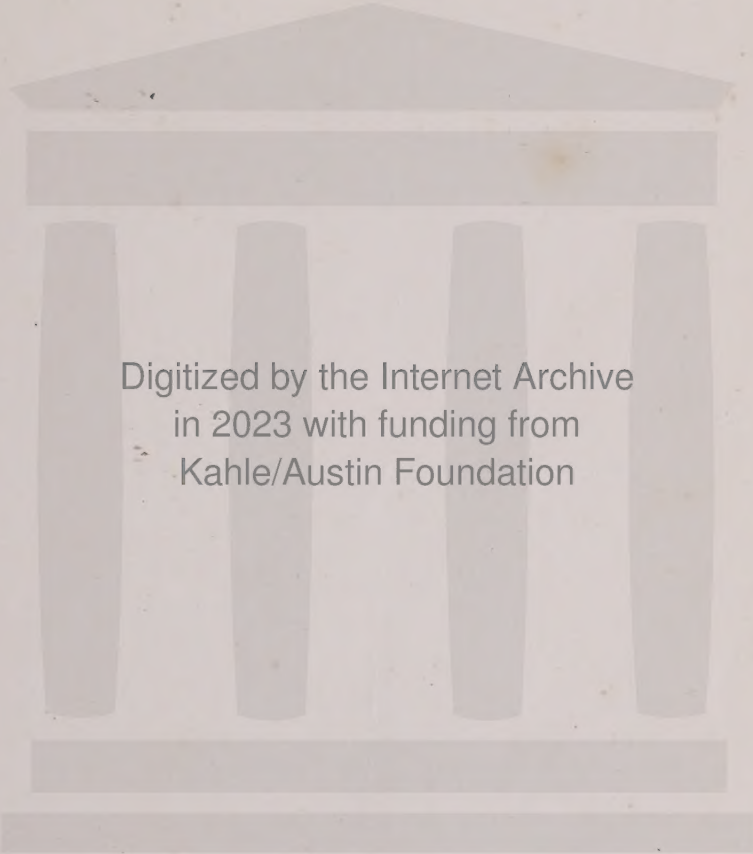


EDUCATIONAL MUSIC COURSE

FIFTH
READER



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THE EDUCATIONAL MUSIC COURSE

FIFTH READER

BY

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BOSTON, U.S.A., AND LONDON

GINN & COMPANY, PUBLISHERS

The Athenæum Press

1900

M38

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PREFACE TO THE FIFTH READER.

THE Fifth Reader of the Educational Music Course is a continuation and elaboration of the study of "Three-part Song" begun in the preceding volume.

Chapter I, Part First, is primarily intended for unchanged voices, but the lowest part may also be sung by the Bass voices which are frequently found in this grade.

Chapter II, which presents the subject of Modulation, offers further insight into practical harmonic and contrapuntal progressions, and should spur teachers and pupils alike to keen study of this deeply interesting element. While we have here a few more or less advanced examples in modulation, it should be borne in mind that simple modulations have been frequently met with in the preceding Readers,—even in the First Reader, where modulations to the nearest related keys were plainly suggested by the melodic tendency of the single-voice Songs and Studies.

In Chapter I, Part Second, which introduces the Bass Staff, the simplicity of the Bass in the progressive Two-part Exercises cannot but be appreciated by teachers who are familiar with the difficulties inherent in this (to the pupil) innovation.

PREFACE TO THE FIFTH READER.

In Chapter II, Three-part Song is resumed, the Studies and Songs with a few exceptions being now presented upon three staves — the lower staff in the Bass or F Clef. As in the preceding chapter, the initial exercises are quite easy, yet progressive, and the pupil is almost imperceptibly led into the more difficult studies which follow in the different keys.

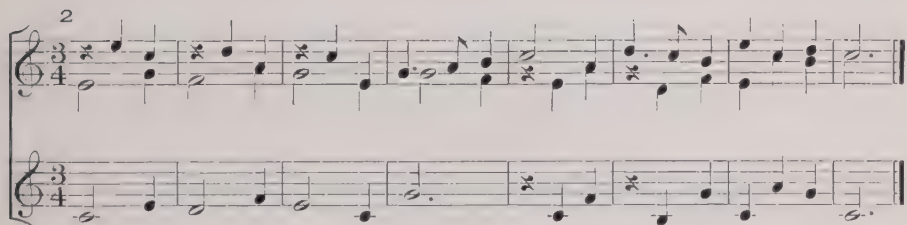
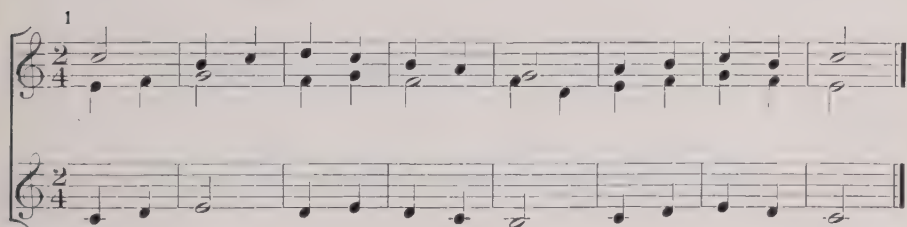
The authors desire to express their acknowledgments to Mr. F. W. Bancroft of Boston for translations and original lyrics.

FIFTH READER.

PART FIRST.—THREE-PART SONG.

CHAPTER I.

REVIEW, AND CONCLUSION OF KEYS.



4

Exercise 4 consists of two staves in common time (C). The upper staff begins with a treble clef and contains eighth-note chords and single notes, including a trill in the fifth measure. The lower staff begins with a treble clef and contains whole notes and eighth notes, with a key signature change to one sharp (F#) in the fifth measure.

5

Exercise 5 consists of two staves in common time (C). The upper staff begins with a treble clef and contains eighth-note chords and single notes, including a trill in the fifth measure. The lower staff begins with a treble clef and contains whole notes and eighth notes, with a key signature change to one flat (Bb) in the fifth measure.

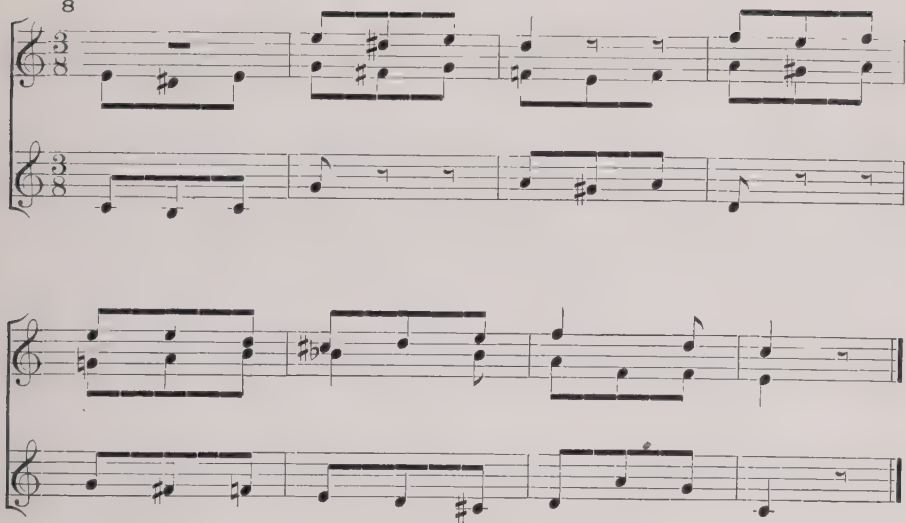
6

Exercise 6 consists of two staves in 2/4 time. The upper staff begins with a treble clef and contains eighth-note chords and single notes, including a trill in the fifth measure. The lower staff begins with a treble clef and contains whole notes and eighth notes, with a key signature change to one flat (Bb) in the fifth measure.

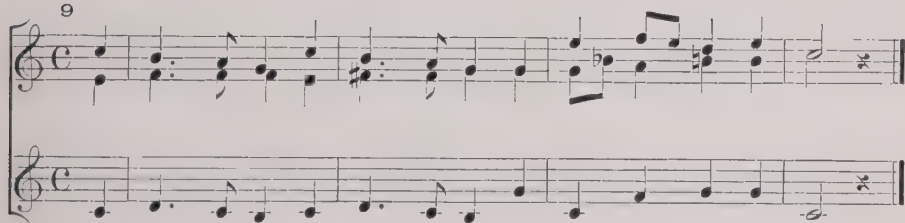
7

Exercise 7 consists of two staves in 3/4 time. The upper staff begins with a treble clef and contains eighth-note chords and single notes, including a trill in the fifth measure. The lower staff begins with a treble clef and contains whole notes and eighth notes, with a key signature change to one flat (Bb) in the fifth measure.

8



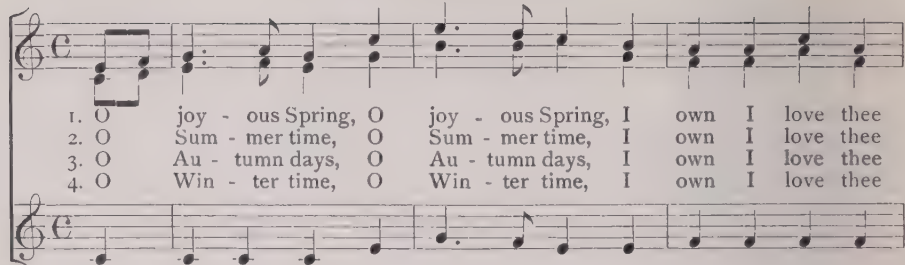
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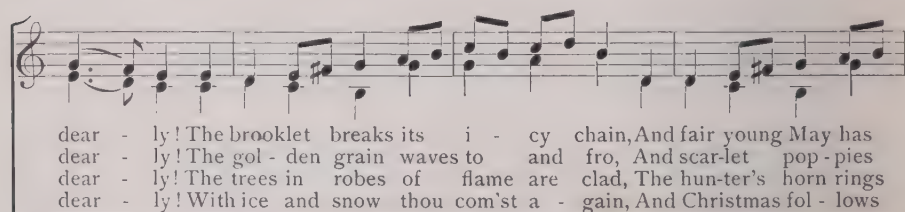
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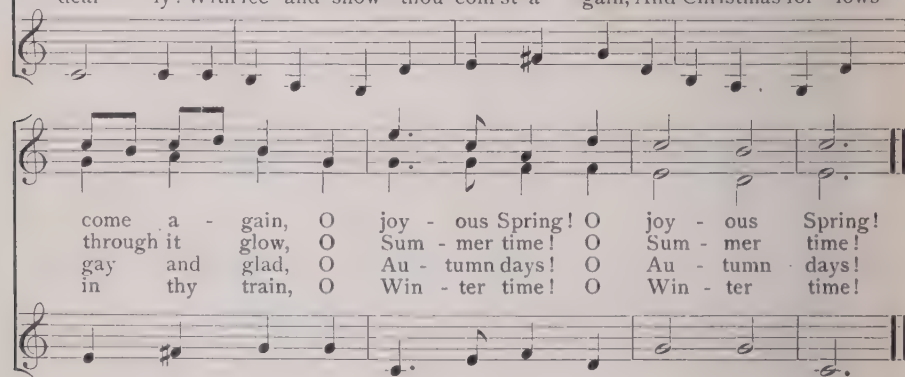
THE SEASONS.



1. O joy - ous Spring, O joy - ous Spring, I own I love thee
 2. O Sum - mer time, O Sum - mer time, I own I love thee
 3. O Au - tumn days, O Au - tumn days, I own I love thee
 4. O Win - ter time, O Win - ter time, I own I love thee



dear - ly! The brooklet breaks its i - cy chain, And fair young May has
 dear - ly! The gol - den grain waves to and fro, And scar-let pop - pies
 dear - ly! The trees in robes of flame are clad, The hun-ter's horn rings
 dear - ly! With ice and snow thou com'st a - gain, And Christmas fol - lows



come a - gain, O joy - ous Spring! O joy - ous Spring!
 through it glow, O Sum - mer time! O Sum - mer time!
 gay and glad, O Au - tumn days! O Au - tumn days!
 in thy train, O Win - ter time! O Win - ter time!



11

12

Exercise 12 is in 2/4 time and the key of D major (one sharp). It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some beamed eighth notes. The lower staff begins with a treble clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with some beamed eighth notes. The exercise concludes with a double bar line.

13

Exercise 13 is in 9/8 time and the key of D major (one sharp). It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of dotted quarter and eighth notes, with some beamed eighth notes. The lower staff begins with a treble clef and a key signature of one sharp (F#). The accompaniment consists of dotted quarter and eighth notes, with some beamed eighth notes. The exercise concludes with a double bar line.

Exercise 14 is in 3/4 time and the key of D major (one sharp). It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes, with some beamed eighth notes. The lower staff begins with a treble clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with some beamed eighth notes. The exercise concludes with a double bar line.

14

Exercise 14 is in 3/4 time and the key of D major (one sharp). It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes, with some beamed eighth notes. The lower staff begins with a treble clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with some beamed eighth notes. The exercise concludes with a double bar line.

PEACEFULLY SLEEP!

H. A. DONALD.

Moderato.

1. Calm-ly the day now sinks to rest, Twi-light now spreads its dusk - y pall:
 2. See now the glow-ing stars ap-pear Like friend-ly watch-ers in the skies.
 3. God watches o'er thee day and night, Ne'er can'st thou be with-out His care;—

Each bird has found its qui - et nest, And bless-ed si - lence reigns o'er all.
 Sweet be thy slum-bers, have no fear, And close in sleep thy wea - ry eyes.
 He sees in dark-ness as in light, He will pro-ject thee ev - ery-where.

Much slower.

Peace - - - ful - ly sleep! Peace - - - ful - ly sleep! Till the bright
 Peaceful - ly sleep! Peaceful - ly, peaceful - ly sleep, Till the
 Peace - - - ful - ly, peace-ful - ly, peace-ful - ly, peace-ful - ly sleep!

Till the bright
 morn-ing, Till the morn-ing, Peaceful - ly sleep! Peaceful - ly sleep!
 peace-ful - ly, peace-ful - ly, peace-ful - ly sleep!

15 16

Exercise 15 is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff contains a series of chords and eighth notes, while the lower staff contains a single melodic line. Exercise 16 is in 3/4 time with the same key signature. It also consists of two staves with similar chordal and melodic patterns.

17 18

Exercise 17 is in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff features chords and eighth notes, and the lower staff features a single melodic line. Exercise 18 is in 3/4 time with a key signature of one sharp (F#). It consists of two staves with chordal and melodic patterns.

19

Exercise 19 is in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff contains chords and eighth notes, and the lower staff contains a single melodic line.

20

Exercise 20 is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff contains chords and eighth notes, and the lower staff contains a single melodic line.

21

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a bass line with some notes and rests, and a section marked with a large 'X' indicating a repeat or a specific section. The score is handwritten and appears to be a personal or working draft.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef and key of D major (indicated by two sharps: F# and C#). The top staff contains the melody, which is written in a simple, folk-like style. The bottom staff contains the accompaniment, which is written in a similar style. The music is written in ink on aged, slightly yellowed paper. The title "The Rose Tree" is written in a cursive hand at the top of the page. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The score is a single system, with the music ending with a double bar line and repeat dots.

22

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The first staff contains measures 22 through 26, and the second staff contains measures 27 through 31. The music features a melody with various note values (quarter, eighth, and sixteenth notes) and rests, accompanied by a bass line. Measure numbers 22, 24, 26, 28, 30, and 31 are written above the first staff. The piece concludes with a double bar line in measure 31.

23

Handwritten musical score for two staves, numbered 23. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and bar lines. There are some markings that look like percentage signs or similar symbols within the notes.

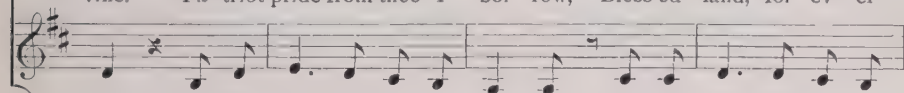
MY COUNTRY.

Moderato.

1. Thrones may tot - ter, king-doms per - ish, Here I pledge thee heart and
 2. Mine in glad - ness, and in sor - row, Freedom's dow - er, gift di -



hand! All I have and all I cher - ish Shall be thine, dear na - tive
 vine. Pa - triot pride from thee I bor - row, — Bless - ed land, for - ev - er



land. Bless - ed home, I would de - serve thee, Price - less boon of lib - er -
 mine! Thrones may tot - ter, king - doms per - ish, Here I pledge thee heart and



ty; I would hon - or, ev - er serve thee, And if need be die for thee.
 hand! All I have and all I cher - ish Shall be thine, dear na - tive land.



24

Two staves of music in G major (one sharp) and common time. The top staff begins with a treble clef and a key signature of one sharp. The bottom staff begins with a treble clef and a key signature of one sharp. The music consists of eighth and quarter notes, with some rests. The first staff has a measure rest in the second measure. The second staff has a measure rest in the first measure.

Continuation of the musical score for measures 24-27. The top staff continues with eighth and quarter notes. The bottom staff continues with eighth and quarter notes, ending with a double bar line.

25

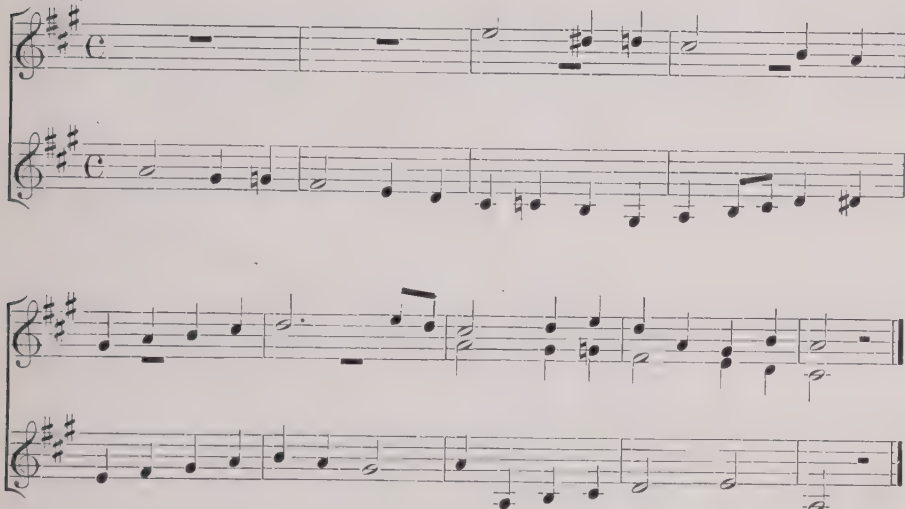
Two staves of music in G major (one sharp) and common time. The top staff begins with a treble clef and a key signature of one sharp. The bottom staff begins with a treble clef and a key signature of one sharp. The music consists of eighth and quarter notes, with some rests. The first staff has a measure rest in the second measure. The second staff has a measure rest in the first measure. The first staff has a dynamic marking of *f* (forte) in the first measure.

Continuation of the musical score for measures 28-31. The top staff continues with eighth and quarter notes. The bottom staff continues with eighth and quarter notes, ending with a double bar line. The first staff has a dynamic marking of *f* (forte) in the first measure. The second staff has a dynamic marking of *mf* (mezzo-forte) in the first measure.

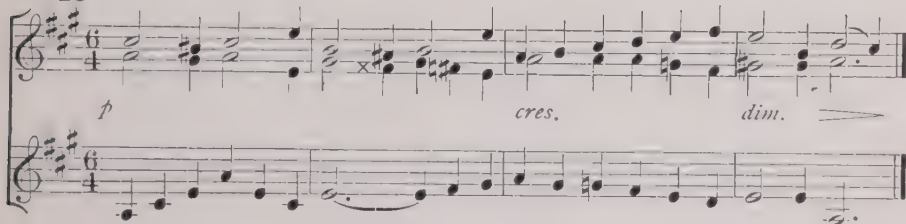
26

Marcato.

27

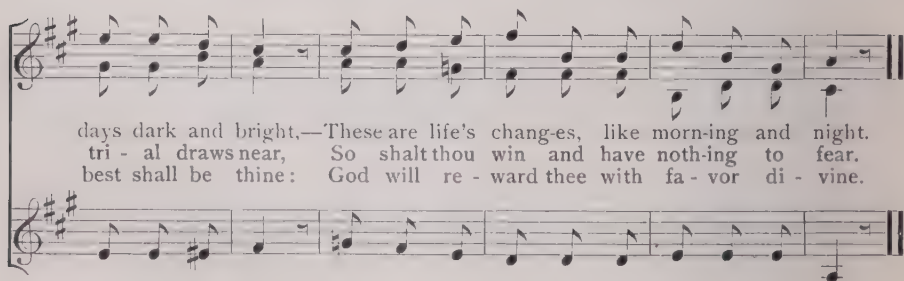
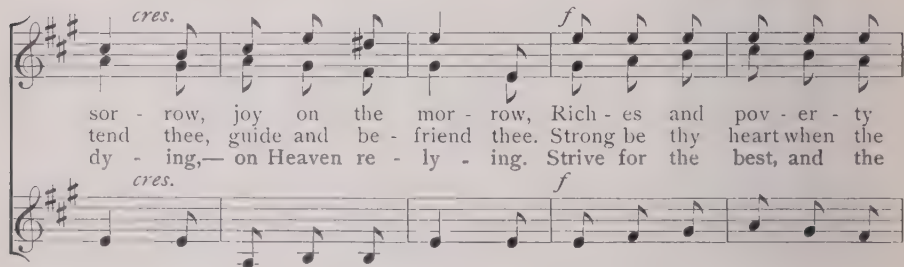


28

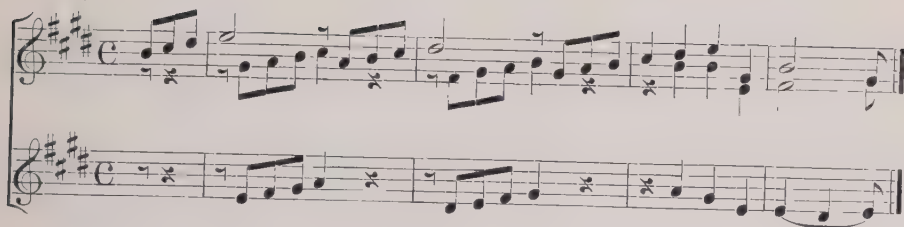


*Allegro non troppo.***A SONG OF LIFE.**

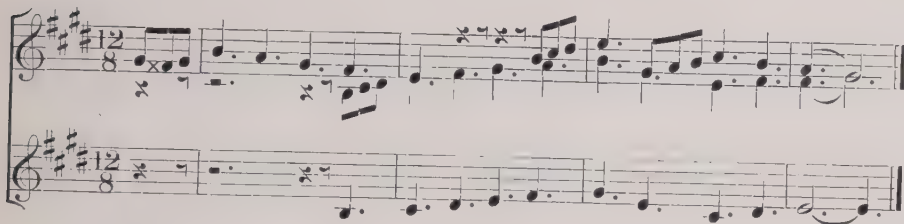
CARL GLÄSER.



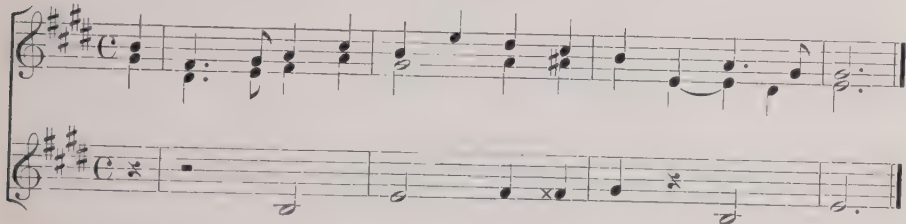
30



31



32



33



34

Exercise 34: A two-staff musical exercise in treble clef with a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.

35

Exercise 35: A two-staff musical exercise in treble clef with a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.

Exercise 36: A two-staff musical exercise in treble clef with a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.

36

Exercise 36: A two-staff musical exercise in treble clef with a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.

FIFTH READER.
CRADLE SONG.

15

CURSCHMANN.

Con anima.

p

1. Sleep well dear child! Sleep well, dear child! The dai - sies
 2. Sleep well dear child! Sleep well, dear child! Each bird - ling
 3. Sleep well dear child! Sleep well, dear child! The stars are
 4. Sleep well dear child! Sleep well, dear child! An an - gel

p

bow their drow - sy heads As sleep its man - tle o'er them
 seeks its qui - et nest, For night has come with sleep and
 shin - ing bright and clear, And now the heaven - ly hosts ap -
 comes from out the throng To sing for thee a cra - dle

p

spreads. Now close thine eyes, thou dar - ling
 rest. Now close thine eyes, thou dar - ling
 pear. Now close thine eyes, thou dar - ling
 song. Now close thine eyes, thou dar - ling

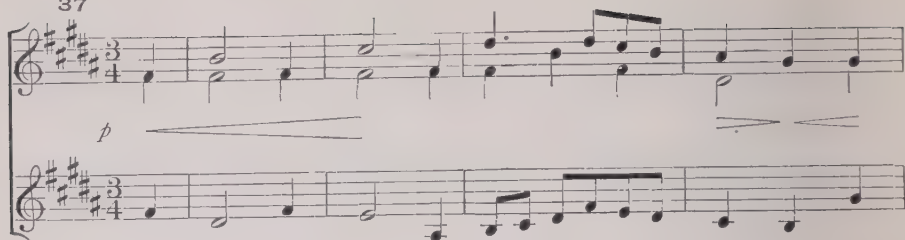
p

pp

child. In slum - ber mild, In slum - ber mild.

pp

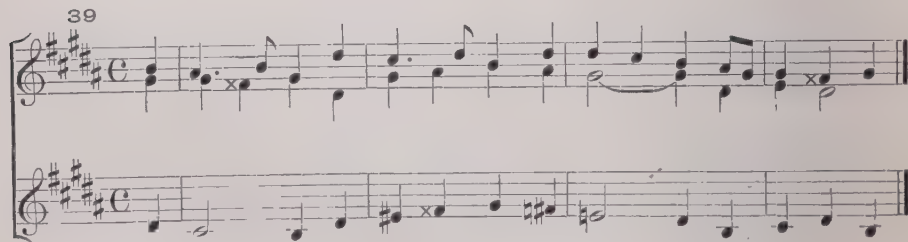
37

*mf*

38



39



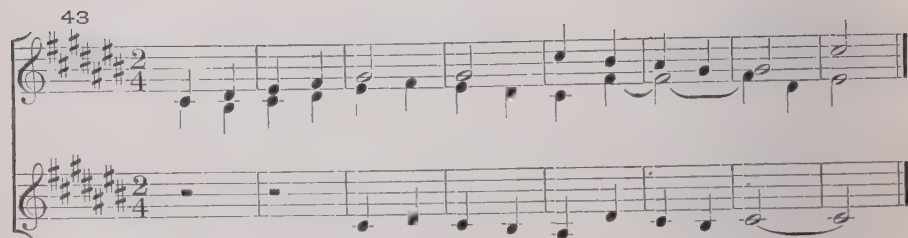
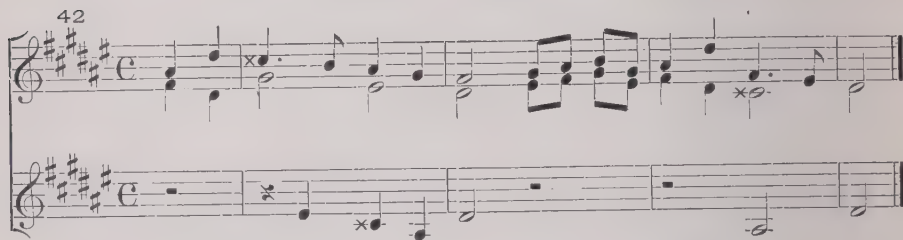
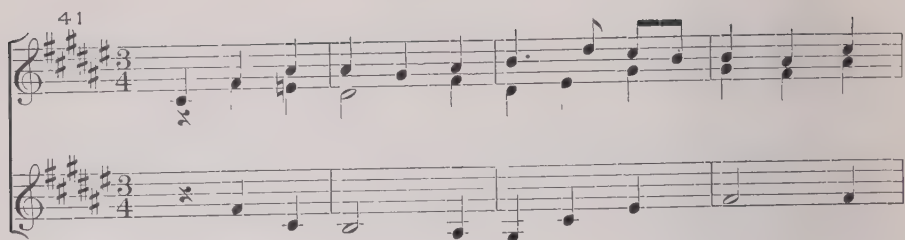
THE EVENING STAR.

Andante.

1. With light se-re-ne and ten - der The even-ing star doth
 2. The cares of day have van - ished Be - neath its kind - ly
 3. Of love and hope thou'rt speak - ing, Of bless-ed lands a -

shine; It tells of worlds of splen - dor, And heav'n-ly love di - vine.
 rays, And earth-ly thoughts are ban - ished As on its light I gaze.
 far, — The home that I am seek - ing, Thou ra-diant evening star!

40



44

Exercise 44 is a musical piece in 3/8 time, featuring a key signature of three sharps (F#, C#, G#). It consists of two systems, each with two staves. The first system includes triplets and eighth notes. The second system includes triplets, eighth notes, and some notes marked with an 'x'.

45

Exercise 45 is a musical piece in 3/8 time, featuring a key signature of three sharps (F#, C#, G#). It consists of two systems, each with two staves. The first system includes eighth notes and some notes marked with an 'x'. The second system includes eighth notes and some notes marked with an 'x'.

46

Exercise 46 is a musical piece in 3/4 time, featuring a key signature of one sharp (F#). It consists of two systems, each with two staves. The first system includes eighth notes and some notes marked with an 'x'. The second system includes eighth notes and some notes marked with an 'x'.

47

Exercise 47 is in 2/4 time. The upper staff features a melody of eighth notes, often beamed in pairs, with a key signature of one flat. The lower staff provides a harmonic accompaniment using chords and single notes, also in one flat.

48

Exercise 48 is in 3/8 time. The upper staff contains a melody of eighth notes, some beamed in groups of three. The lower staff has a bass line with eighth notes and rests, maintaining a one-flat key signature.

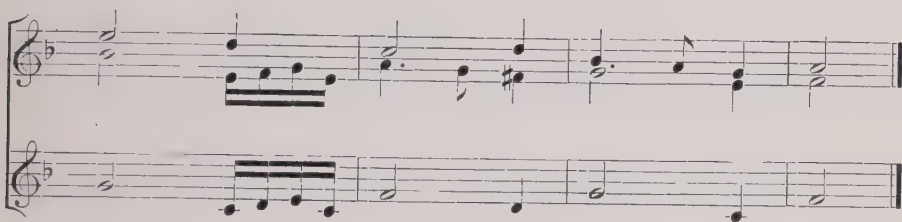
49

Exercise 49 is in 6/8 time. The upper staff shows a melody with eighth and sixteenth notes, some beamed. The lower staff features a bass line with eighth notes and rests, in a one-flat key signature.

50

Exercise 50 is in common time (C). The upper staff has a melody of eighth notes, some beamed. The lower staff provides a bass line with eighth notes and rests, in a one-flat key signature.

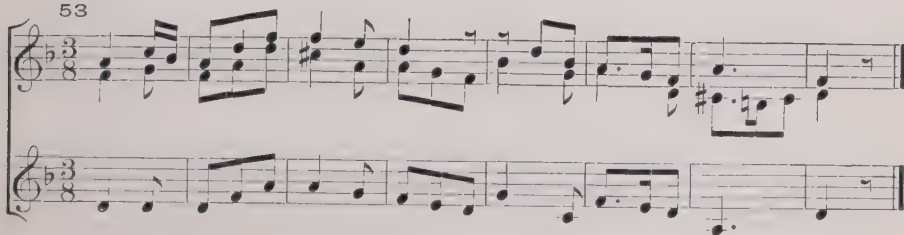
51



52



53



CRADLE SONG.

Dolce.

A. VOELCKERLING.

1. In sweet - est dreams my dar - ling lies, Fast closed in sleep thy
 2. A hush like death fills all the house, Not e - ven stirs the
 3. No ill shall come or foes af - fright, Thou'rt safe throughout the

clear blue eyes; An an - gel hov-ers o'er thy bed, Her snow-y wings in
 bus - y mouse; The clock a - lone in sol - emn tone Says: "Time goes on, yes,
 live-long night, For thou art in God's ho - ly care, His love surrounds thee

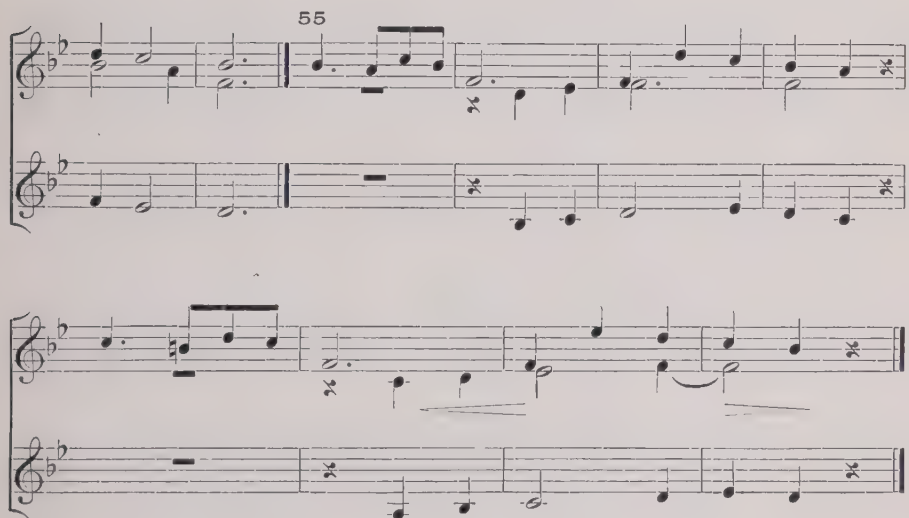
love out-spread. Safe watch she keeps all through the night, To
 time goes on!" The play - things all are put a - way, They
 ev - ry - where. Sleep well, sleep well, my dar - ling child, An

guard thy rest till morn - ing light, till morn - ing light.
 too can rest till dawn of day, till dawn of day.
 an - gel guards thy slum - ber mild, thy slum - ber mild.

54



55



56



57

58

JOY-BELLS.

G. A. VEAZIE.

Andante con moto.

1. Ring bells! Ring bells! Ring bells!
2. Ring bells! Ring bells! Ring bells!

Loud tri-umphant gladness;
Light the way be-fore us;

1. Ring out a - gain in loud tri-umphant glad - ness,
2. Bright are the hopes that light the way be - fore us,

Ring bells! Ring bells! Ring bells!
Ring bells! Ring bells! Ring bells!

Banish thoughts of sad - ness,
Ring a mer - ry cho - rus,

'Tis a time of pur - est joy; Swing bells and ban - ish gloom - y thoughts of sad - ness,
Friends re - joice to meet a - gain; Join with the bells in mer - ry, mer - ry cho - rus,

Here is bliss with - out al - loy.
Wake a - new the sweet re - frain.

Ring bells! . . . Ring bells! Ring bells!

Here is bliss with - out al - loy. } 1. 2. Dear are the hours that
Wake a - new the sweet re - frain. }

Days of sor - row now are o'er.

Wait on hap - py greet - ing, Ring bells! Ring bells! Ring bells!

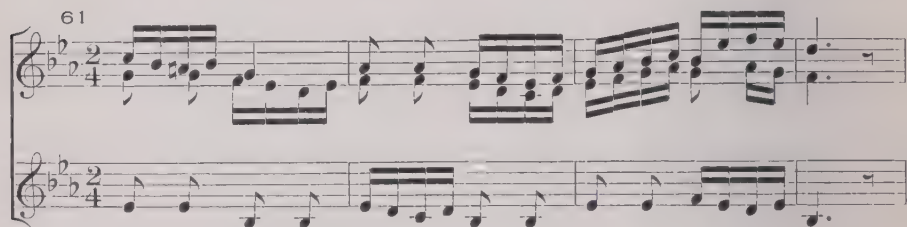
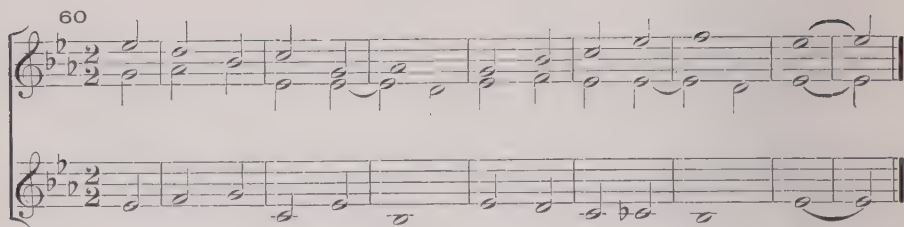
wait on hap - py greet - ing, Days of sor - row now are o'er. Ring out a glad ex -

Ring bells! We shall part no more.

Ring bells! Ring bells! Ring!

ult - ant chime We shall part no more.

59 *f Marcato, moderato.*



SUMMER JOY.

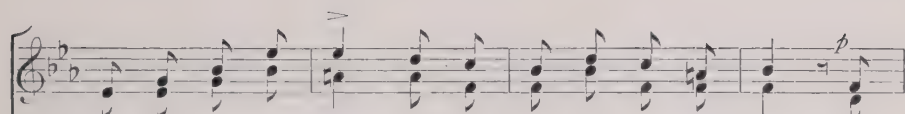
Allegro non troppo.

H. MÜLLER.

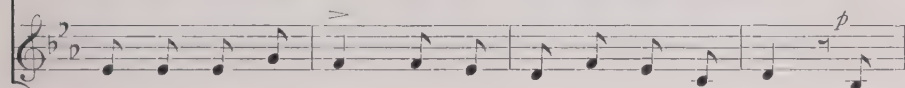
f

Come out! The world in - vites us To greet her beau - ty rare; And
Now ev - 'ry - thing re - joic - es In mer - ry sum - mer time, — Shall

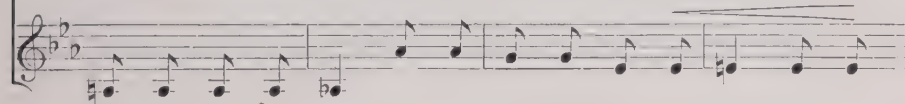
f



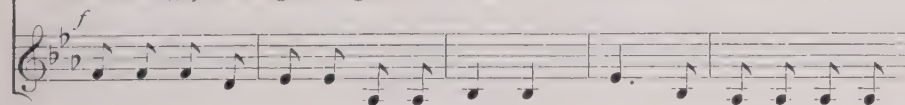
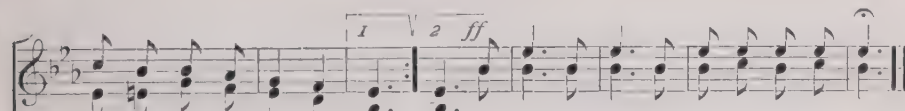
ev - 'ry thing de - lights us, For all is won-drous fair. The
we not join our voi - ces To hail her glo - rious prime! Our



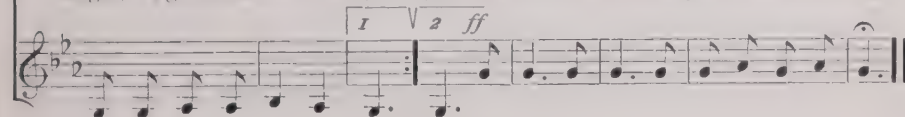

sweet - est flow'rs are bloom - ing, The sum - mer air per - fum - ing. O
praise and thanks we ren - der For all thy gold - en splen - dor. O

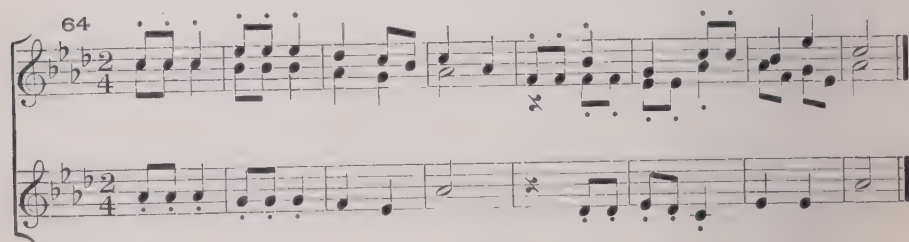
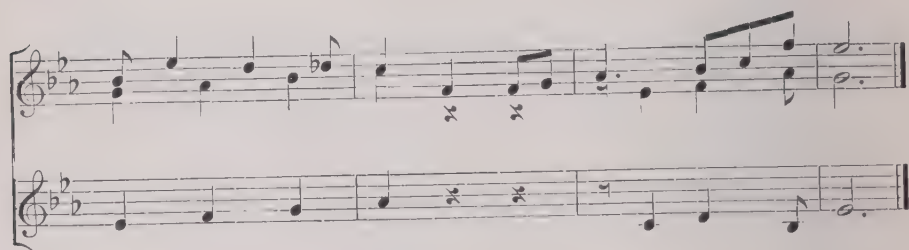
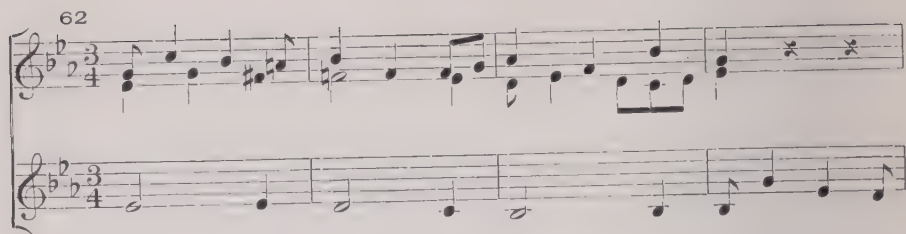



world, so gay and bright, We greet thee with de - light! O world, so gay and

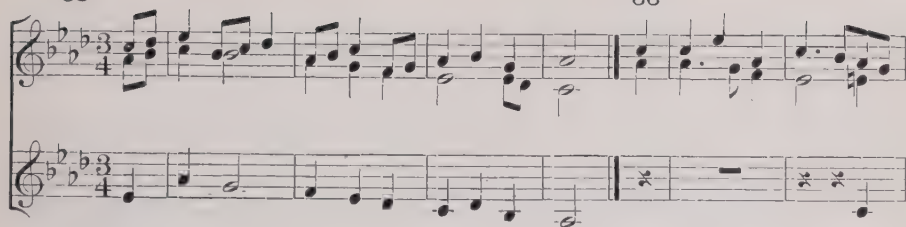



bright, We greet thee with de - light! light! O world! O world! we greet thee with delight!





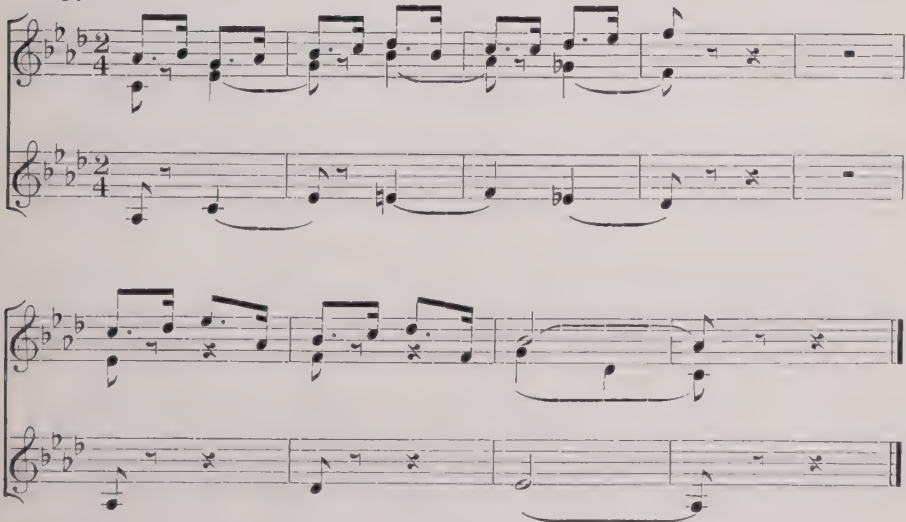
65



66



67

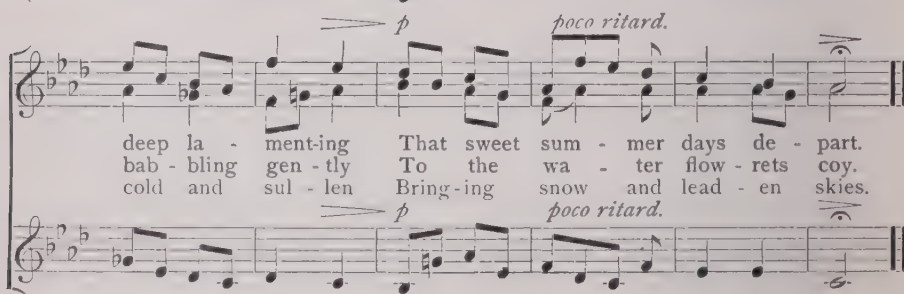
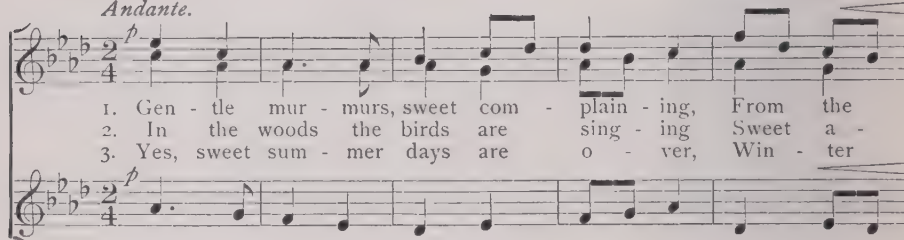


68

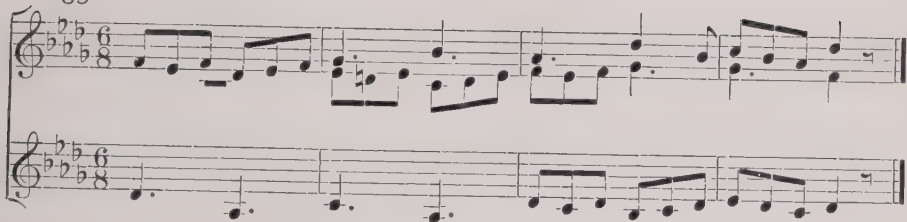


GENTLE MURMURS, SWEET COMPLAINING.

MONRO.—1690.

Andante.

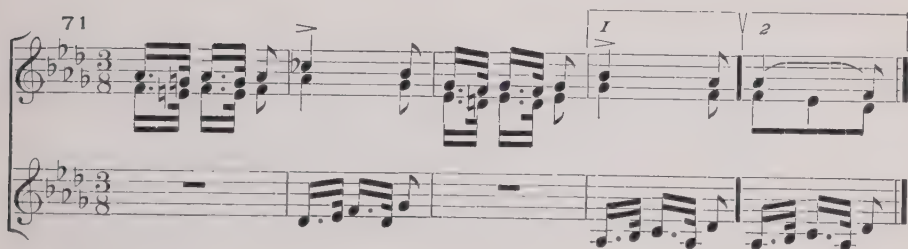
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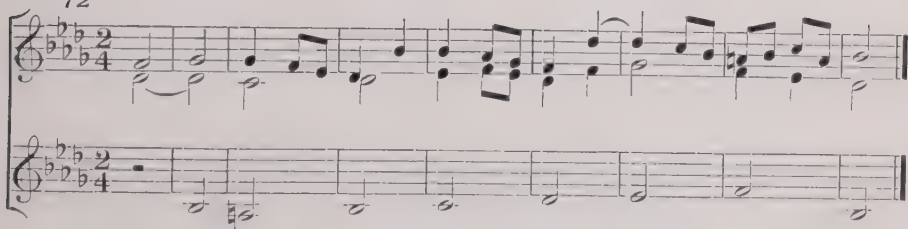
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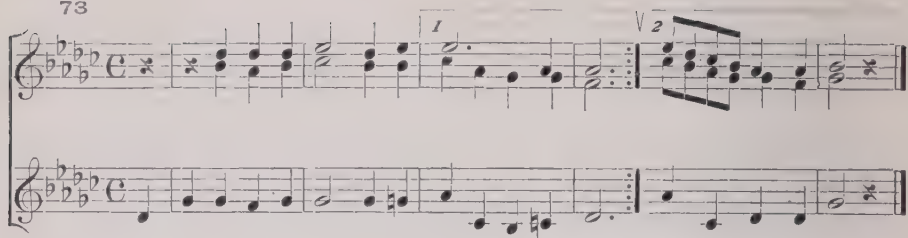
71



72



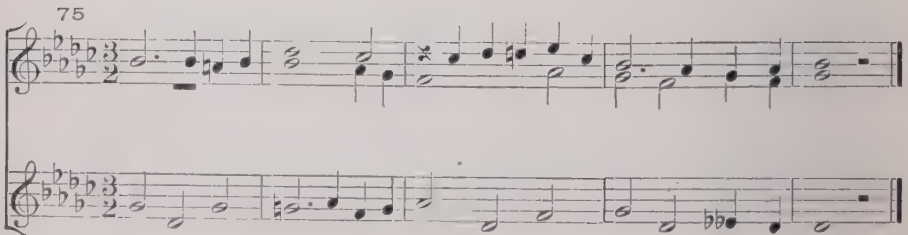
73



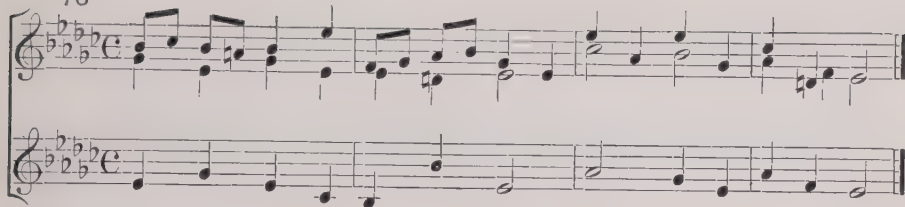
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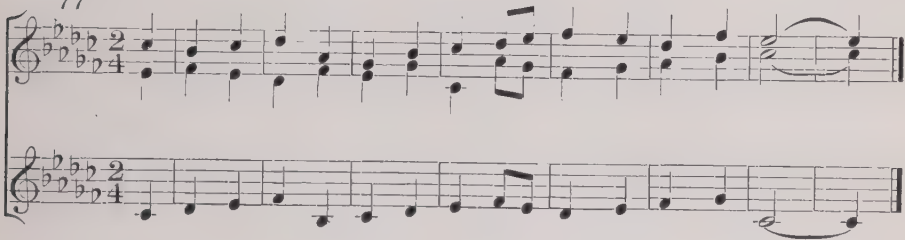
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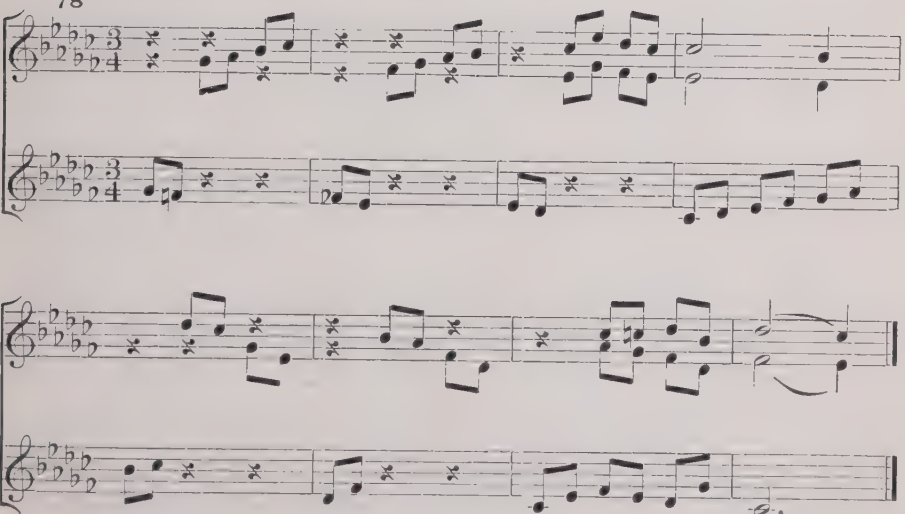
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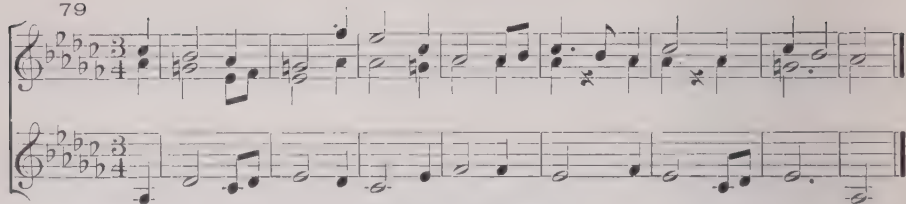
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78



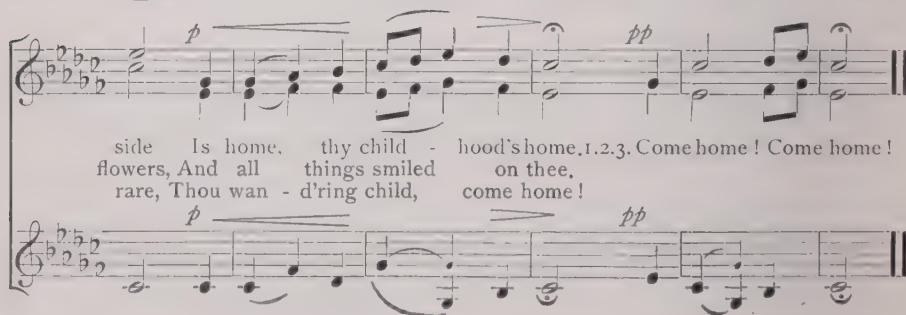
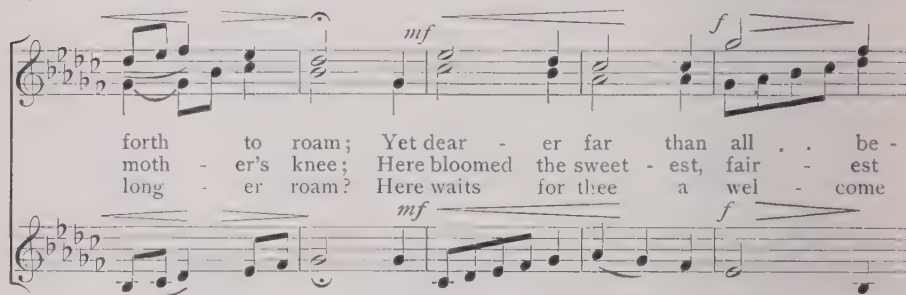
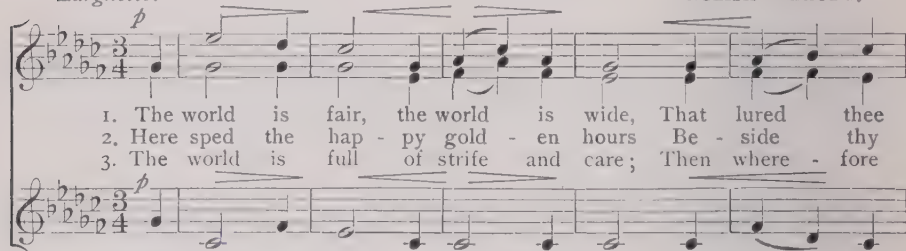
79



COME HOME.

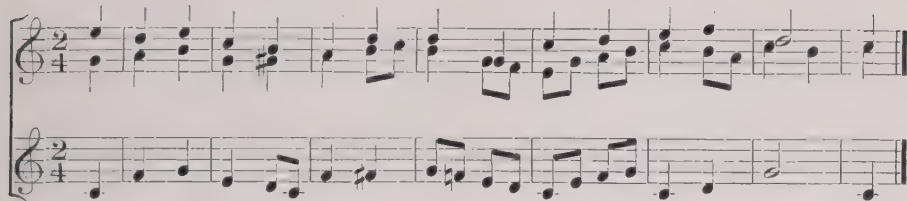
Larghetto.

ENGLISH MELODY.



CHAPTER II.—MODULATION.

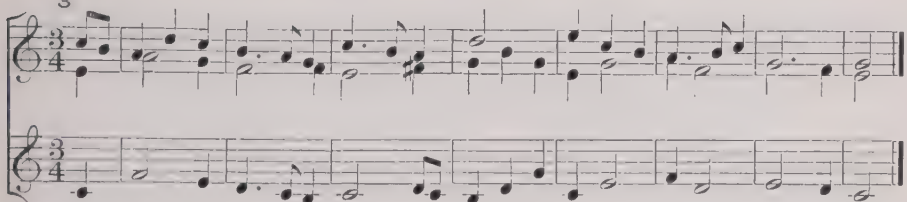
1 To Dominant and return.



2

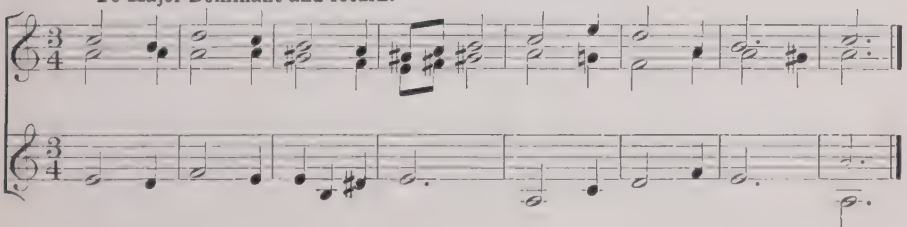


3



4

To Major Dominant and return.



A SONG TO WISDOM.

MOZART.

Moderato.

p *mf* *mf*

1. Be-hold the glo-ri-ous sun ap-pear - ing With ev - er spread-ing ray: The
 2. Thy light in ev - 'ry eye is shin - ing, Thine im - age in each heart; O
 3. Soar forth on thine im-mor - tal pin - ions To loft-i-est heights a - bove, — And

p *mf* *mf*

clouds of dark-ness now are clear-ing To wel-come wis-dom's day. O
 wis-dom, all the world re - fin - ing, Dwell here and ne'er de - part. We
 leave be-hind thee earth's do-min - ions, Thou soul of truth and love! Gone

mf *p*

heav'n - ly Peace, look down up - on us, And shed thy sa - cred bless - ing
 thank thee for thy springs of learn-ing, For zeal that in each breast is
 is the night of doubt and ter - ror, And fled for aye the reign of

p *dolce.*

mf *mf*

on us! Then will the earth be filled with love. And mortals raised to heav'n a-
 burning—Each gift, each grace un-to us giv'n, For joy of life, and hope of
 er - ror, O come and dwell in ev - 'ry soul That fain would seek a heav'nly

mf *mf*

bove, And mor - tals raised to heav'n a - bove.
 heav'n, For joy of life and hope of heav'n.
 goal! That fain would seek a heav'n - ly goal!

5

To Dominant and return.

6

7

SPRING MAGIC.

Moderato.

GERMAN MELODY.

Moultro. GERMAN MELODY.

1. The mer - ry brook its song is singing, Freed from the yoke of winter's chain, Their
2. The deer flits thro' the for - est shadows, On the blue lake the swan doth float, The
3. How dear the mag - ic legends old - en Borne onward by the breath of spring; She
4. And since all things to life a - wak - en, Awake thou, too, my wea - ry breast! New

The first system of musical notation for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piece concludes with a double bar line.

drow - sy slum - bers from them fling - ing, Sweet flow - ers bud and bloom a - gain.
peace - ful flock now seeks the mead - ows, Swift - ly the fish - er speeds his boat.
comes a - gain with prom - ise gold - en With hope and bless - ing on her wing.
life is thine; thou'rt not for - sak - en; Press on and seek the land of rest!

8

To Dominant and return.

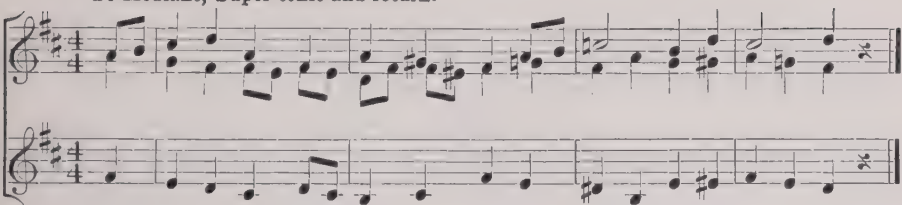
16 Dominant and Return.

The musical score for 'Dominant and Return' is written for two staves in 4/4 time, with a key signature of one sharp (F#). The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The lower staff provides harmonic support with chords and single notes. The piece concludes with a double bar line and repeat signs.

[illegible]

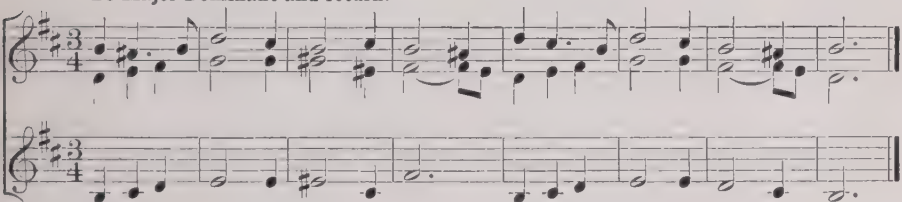
10

To Mediant, Super-tonic and return.



11

To Major Dominant and return.



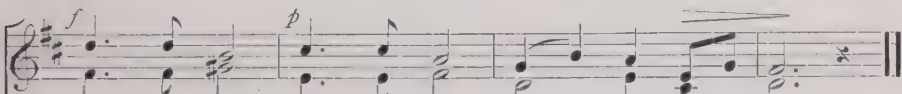
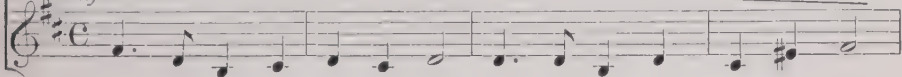
ONLY WAIT!

*Allegro moderato.**mf*

F. D. STURM.



1. Snow doth cov - er hill and plain, Yet the spring will come a - gain,
 2. Black the sky that was so fair.—Yet the stars are shin - ing there,
 3. Though thy heart is sad to - day, Troub - le soon will pass a - way,
 4. Cares may come and ills be - fall, Yet God watch - es o - ver all,

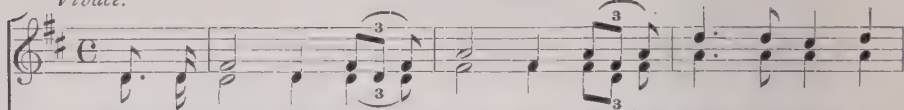
mf

On - ly wait! On - ly wait! All will be well!

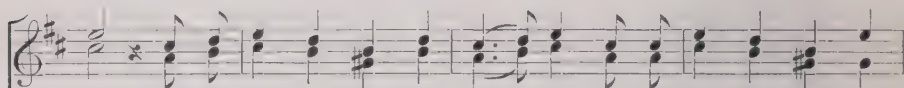
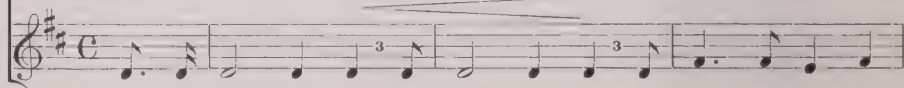


A HOME GREETING.

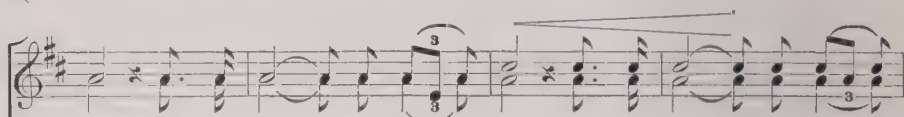
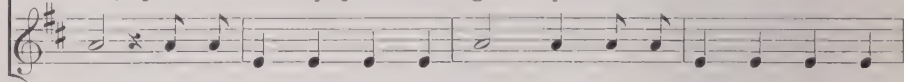
F. MÖHRING.

Vivace.

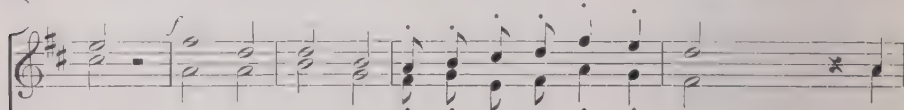
1. With what rap - ture I be - hold thee, Na - tive land, all lands a -
 2. I have wan - dered to each na - tion Gazed on coun - tries won - drous
 3. Let proud free - dom shout thy sto - ry To the na - tions far and



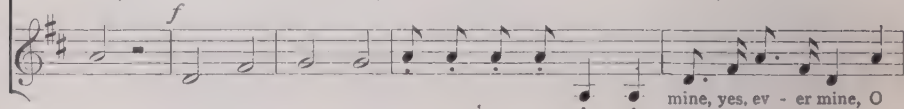
bove! All my pur - est thoughts en - fold thee With a chain of faith and
 fair,— But no spot in God's cre - a - tion Can with thee, my home, com -
 near, Spread a - broad thy pow'r and glo - ry, Na - tive land for - ev - er



love. 1.-3. Heart and soul and life are thine, Bless - ed land for - ev - er
 pare.
 dear.



mine, Glo - rious na - tion, bless - ed land for - ev - er mine, O



mine, yes, ev - er mine, O

glo - rious na - tion, bless - ed land for - ev - er mine.

This musical score is written on two staves in G major (one sharp) and common time. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics are placed below the notes. The piece concludes with a double bar line and repeat signs.

12 To Relative Minor, Dominant and return.

This exercise is written on two staves in G major (one sharp) and common time. It demonstrates a modulation from the tonic (G) to the relative minor (E minor) and back to the dominant (D). The piece ends with a double bar line and repeat signs.

13 To Mediant and return.

This exercise is written on two staves in G major (one sharp) and common time. It demonstrates a modulation from the tonic (G) to the mediant (B) and back to the tonic. The piece ends with a double bar line and repeat signs.

14 To Sub-dominant and return.

This exercise is written on two staves in G major (one sharp) and 3/4 time. It demonstrates a modulation from the tonic (G) to the sub-dominant (D) and back to the tonic. The piece ends with a double bar line and repeat signs.

15

To Relative Major and return.

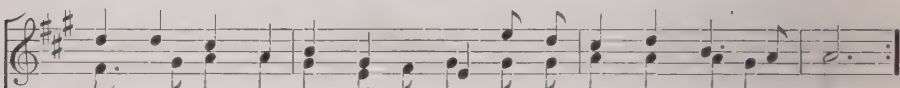
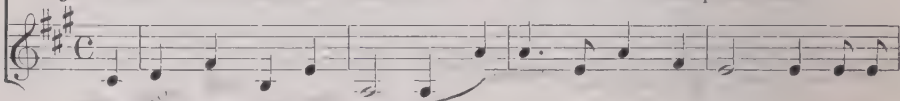


MAY SONG.

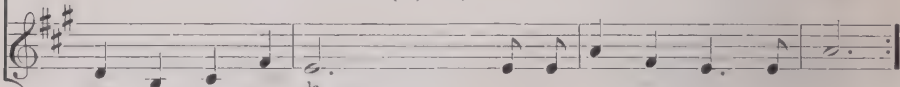
THOMAS MORLEY, 1595.

1st time f; 2nd time p.

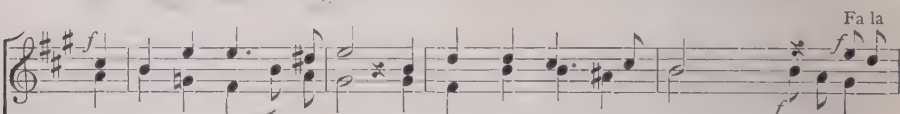
1. Now wel-come in the May-time! It is a joy-ous play-time: Fa la
2. Why should we mope in sad-ness When all things smile in glad-ness?
3. Now let us dance a meas-ure! Give rein to mirth and plea-sure.



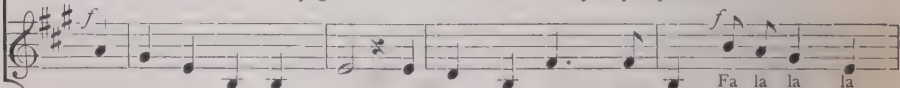
la la la la la (la) la, fa la la la la la la.



la, ...

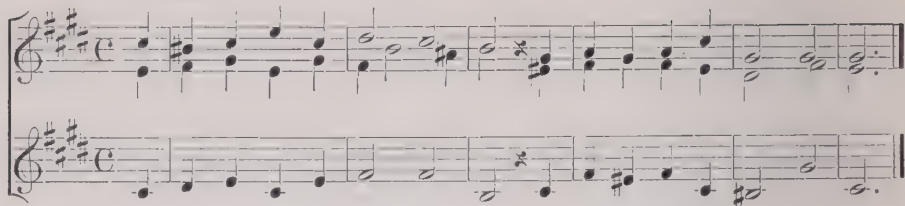


Come lads and lass - es gay And wel-come in the May! Fa la la
 There's life in ev - 'ry-thing At dawn-ing of the spring.
 And on the dew - y green We'll crown our May-day queen.



Fa la la la

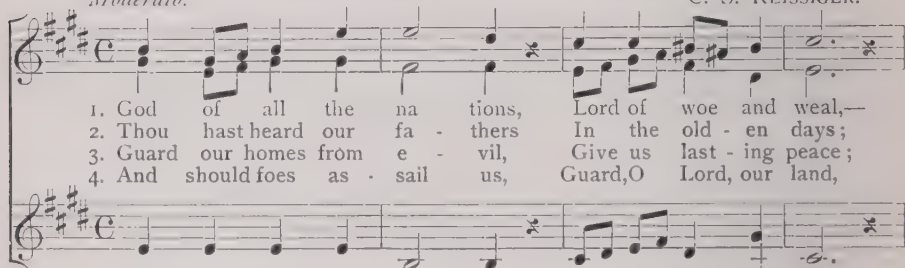
To Dominant of Relative Major.



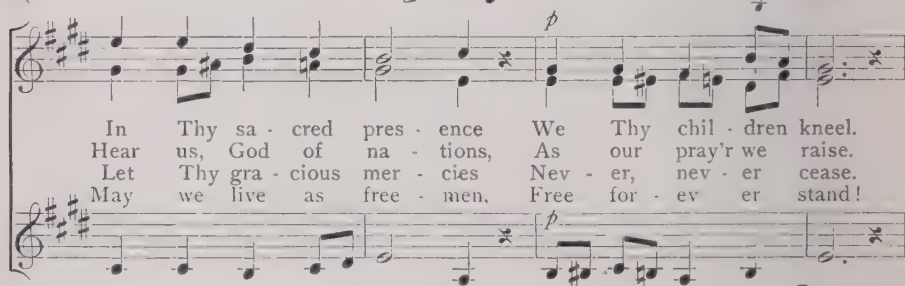
PRAYER FOR OUR COUNTRY.

Moderato.

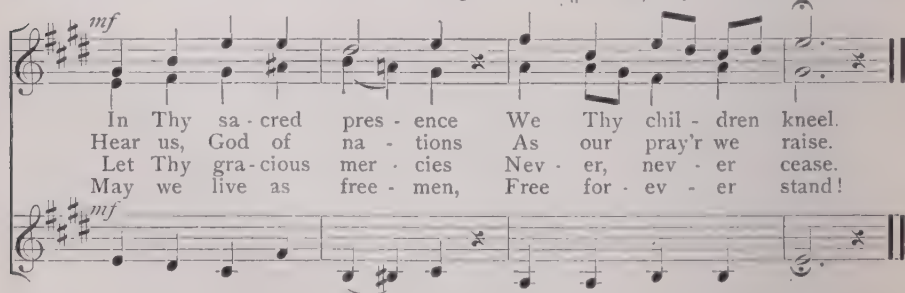
C. S. REISSIGER.



1. God of all the na tions, Lord of woe and weal,—
 2. Thou hast heard our fa - thers In the old - en days;
 3. Guard our homes from e - vil, Give us last - ing peace;
 4. And should foes as - sail us, Guard, O Lord, our land,

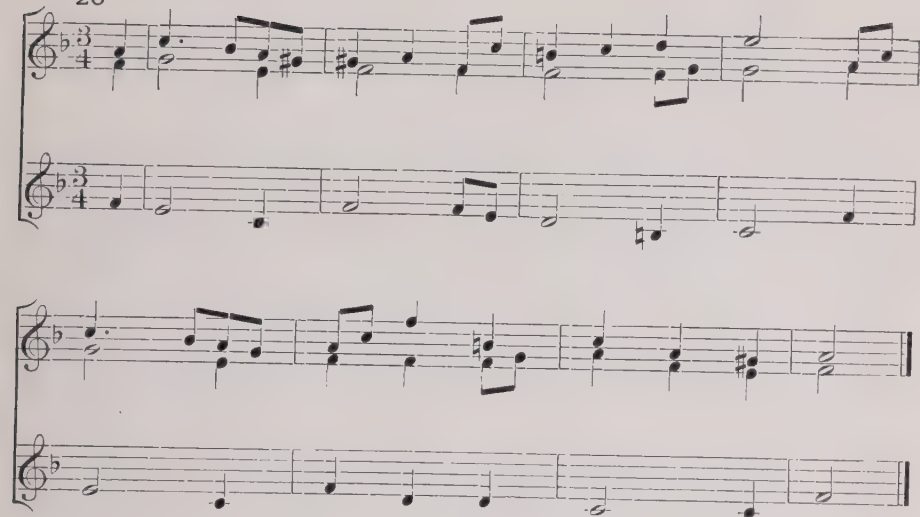


In Thy sa - cred pres - ence We Thy chil - dren kneel.
 Hear us, God of na - tions, As our pray'r we raise.
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.
 May we live as free - men, Free for - ev - er stand!

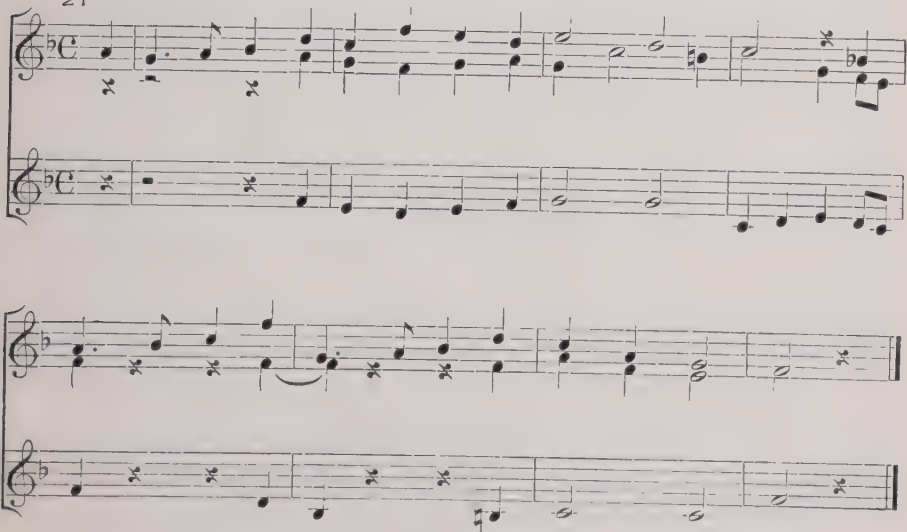


In Thy sa - cred pres - ence We Thy chil - dren kneel.
 Hear us, God of na - tions, As our pray'r we raise.
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.
 May we live as free - men, Free for - ev - er stand!

20



21

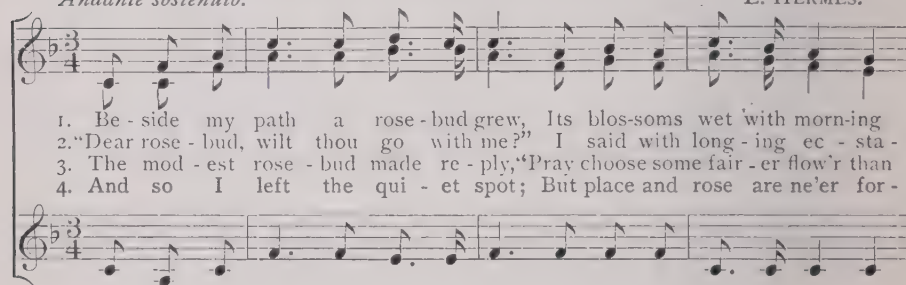




THE WOODLAND ROSE.

Andante sostenuto.

E. HERMES.



1. Be - side my path a rose - bud grew, Its blos - soms wet with morn - ing
2. "Dear rose - bud, wilt thou go with me?" I said with long - ing ec - sta -
3. The mod - est rose - bud made re - ply, "Pray choose some fair - er flow'r than
4. And so I left the qui - et spot; But place and rose are ne'er for -



dew. One bud more love - ly than the rest, Peeped forth in fra - grant beau - ty
 sy; "I'll wear thee ev - er near my heart, And nev - er, nev - er from thee
 I. My home is dear - er far to me Than all earth's splendor e'er could
 got. When oth - er flow'rs up - on me smile With fragrance that would fain be -

p *rit.*

dressed; I saw and stayed my hurrying feet: No rose was ev - er half so
part. How few be - hold thy beau - ty here: Be mine, be mine thou rose - bud
be. Go leave me in my shad - y dell, 'Tis here a - lone I love to
guile, I think of thee, sweet woodland rose; Why did'st thou wake my heart's re -

p *a tempo.* *f* *p*

sweet, dear! I - 4. O rose - bud red! O rose - bud fair! Oh had I
dwell."
pose!

p *a tempo.* *f* *p*

sf *pp*

nev - er seen thee there! O rose - bud red! O

sf

O rose - bud red! O rose - bud

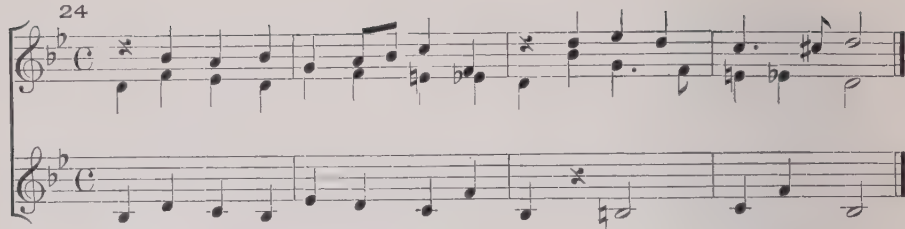
cres. *f* *pp*

rose - bud fair! O had I nev - er seen thee there!

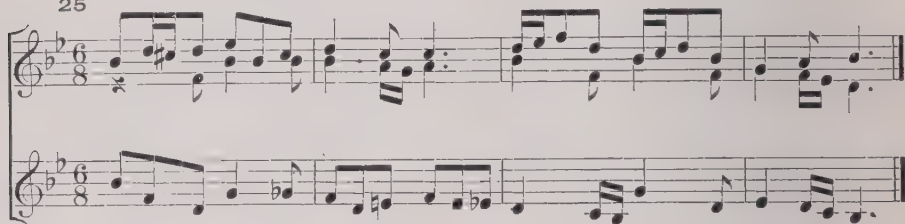
cres. *f* *pp*

fair! O had I nev - er

24

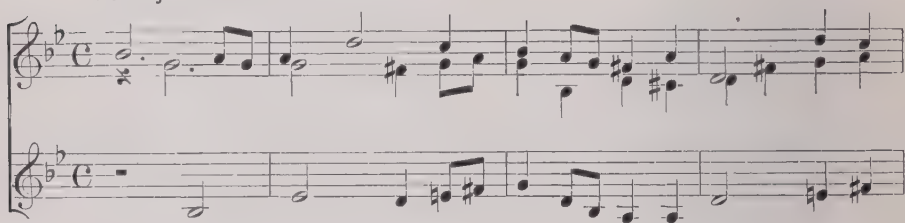


25



26

To Major Dominant and return.



UP THE MOUNTAIN.

F. SCHUBERT.

Moderato.

1. See how the mountain towers on high! It seems al-most to reach the sky: Let's
 2. Up, up we go with spir - its bold, Our feet can scarcely find a hold To
 3. Now on the top - most peak we stand, And gaze a - far o'er sea and land, Up-

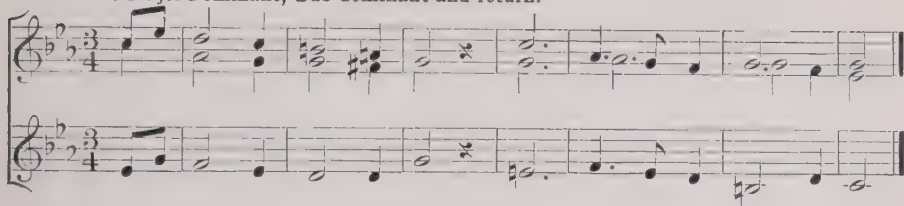
climb its diz - zy height, Let's climb its diz - zy height! With
 climb the moun - tain height, To climb the moun - tain height, Yet
 on the moun - tain height, Up - on the moun - tain height. For

pur - pose high and cour - age strong, We press the rug - ged path a - long As
 on we take our toil - some way, We must not now for rest de - lay As
 all our toil we're well re - paid, A wondrous world we see dis - played As

we climb up the height, As we climb up . . the height.
 we climb up the height, As we climb up . . the height.
 we stand on the height, As we stand on . . the height.

30

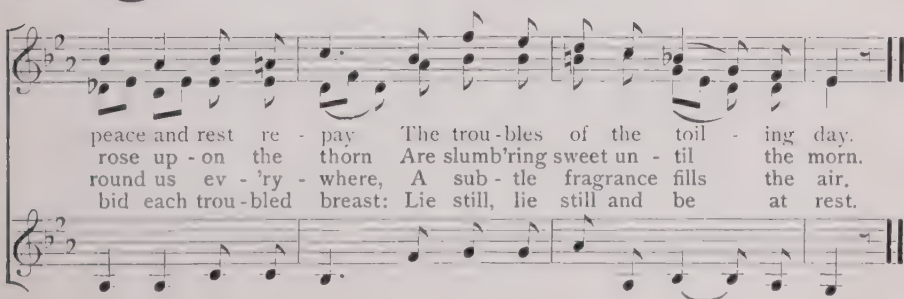
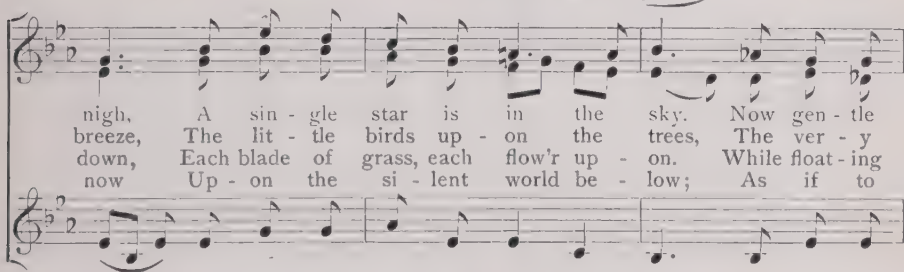
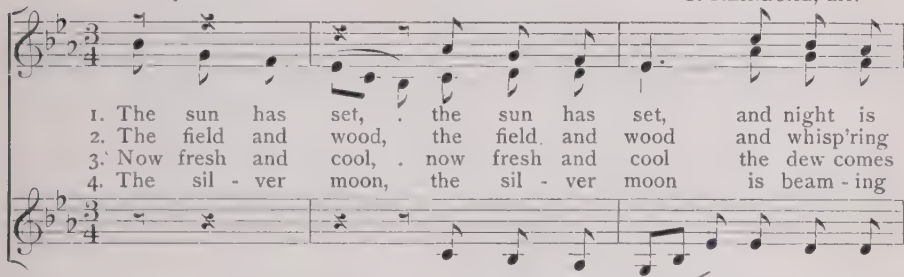
To Major Dominant, Sub-dominant and return.



EVENING.

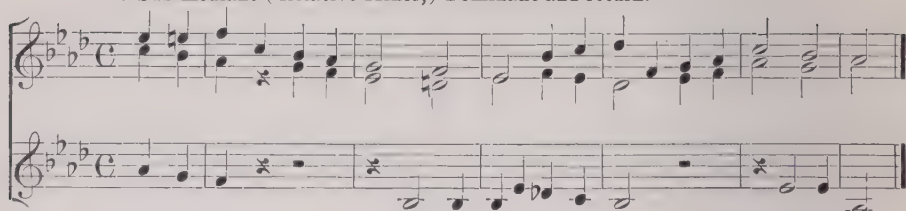
Moderato.

C. REINECKE, arr.

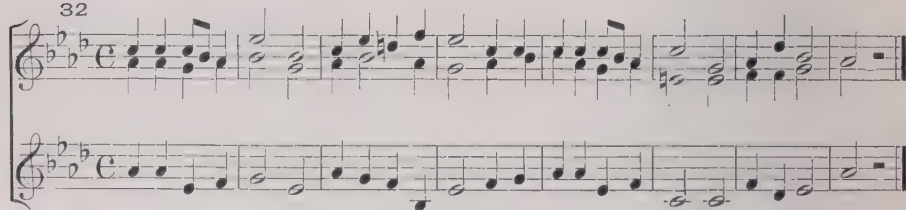


31

To Sub-median (Relative Minor,) Dominant and return.



32



33



PRAISE THE LORD!

f 96. *p* *cres.* F. ABT.

1. Praise the Lord! His love is end - less, He His own will ne'er for -
 2. Praise the Lord! His gra-cious bless-ing Decks the Spring with rar - est

sake,
hue,

But the wea-ry, sad, and friendless, Will He to His bos-om
And His Fa-ther-hand ca-ress-ing, Fills the flow-'ret cup with

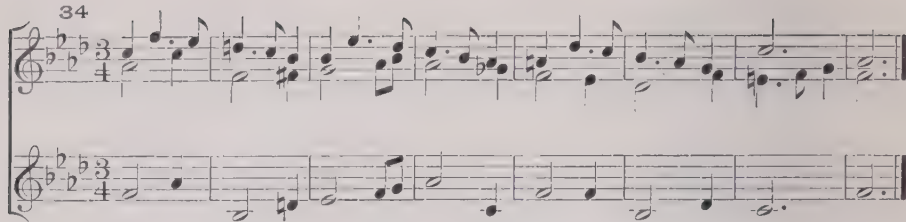
But the wea - - ry, sad, and friend-less,
And His Fa - - ther-hand ca-ress-ing,

take; Praise the Lord! His love is ten-der; Af-ter tempest's storm-y
dew: Praise the Lord! His aid re-new-eth All who from His guid-ance

might; Green-er glows the summer's splen-dor, Brighter shines the rainbow's
stray; And with peace His might en-du-eth Those who walk the nar-row

light; Greener glows the summer's splendor, Brighter shines the rainbow's light.
way, And with peace His might en-du-eth, Those who walk the nar-row way.

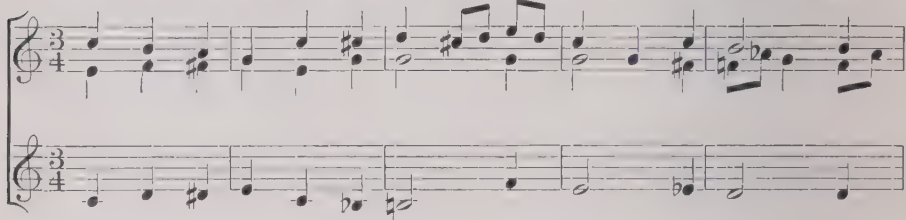
34



35

E. PROUT, arr.

To Flat Sub-mediante, Dominant, Minor Super-tonic, Major Super-tonic and return.



PART SECOND.

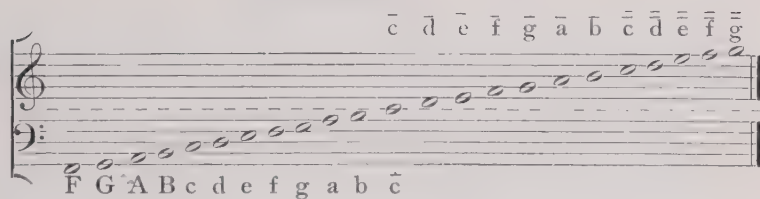
CHAPTER I.

TWO-PART STUDIES.—BASS AND TREBLE STAFFS.

The Great Staff.

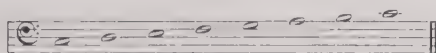
TREBLE STAFF.
G CLEF.

BASS STAFF.
F CLEF.



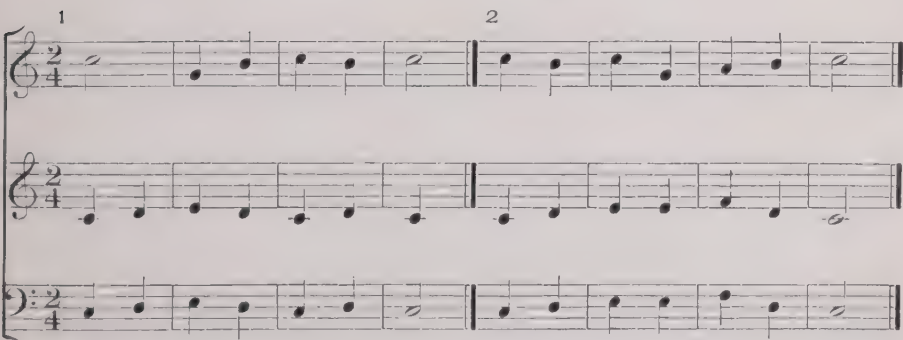
c̄ d̄ ē f̄ ḡ ā b̄ c̄ d̄ ē f̄ ḡ

F G A B c d e f g a b c̄

Key of C Major.

1

2



3 4

2/4 4/4

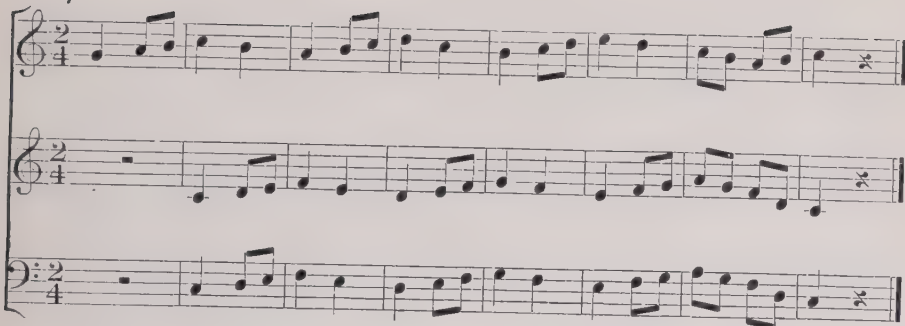
5

2/4

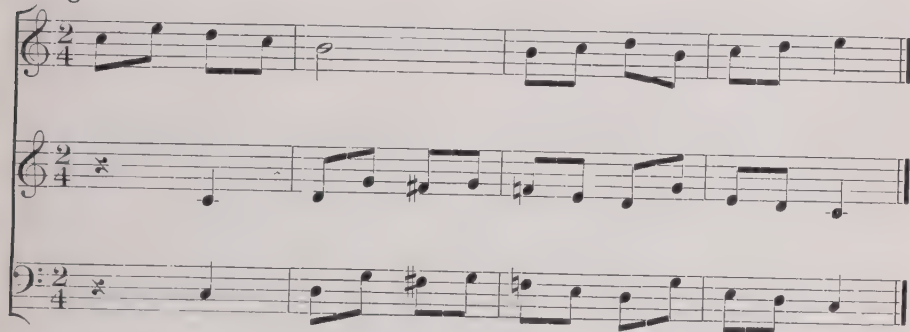
6

C

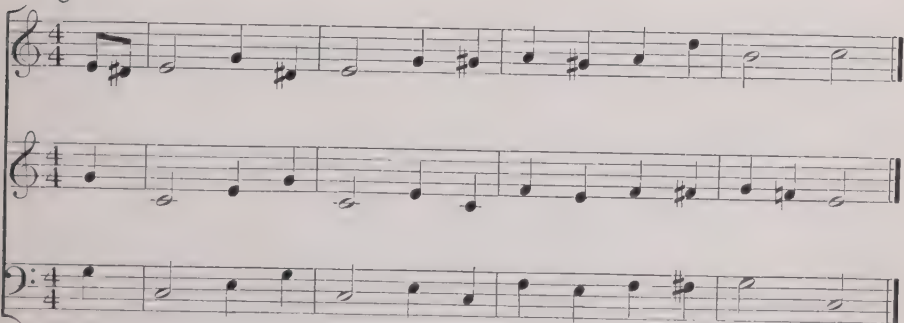
7



8



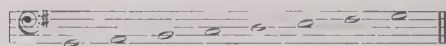
9



10 11

Musical notation for measures 10 and 11. Measure 10 is in 3/4 time, key of G major, and contains a treble staff with a half note G, a quarter note A, and a quarter note B, and a bass staff with a half note G, a quarter note A, and a quarter note B. Measure 11 is in 3/4 time, key of G major, and contains a treble staff with a half note G, a quarter note A, and a quarter note B, and a bass staff with a half note G, a quarter note A, and a quarter note B.

Key of G Major.



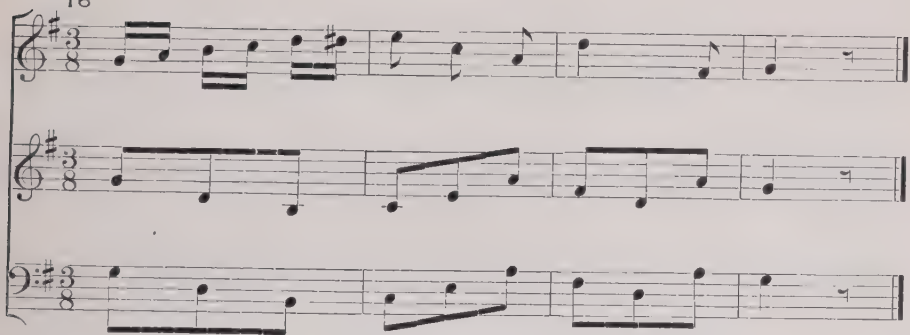
12 13

Musical notation for measures 12 and 13. Measure 12 is in 2/4 time, key of G major, and contains a treble staff with a half note G, a quarter note A, and a quarter note B, and a bass staff with a half note G, a quarter note A, and a quarter note B. Measure 13 is in 2/4 time, key of G major, and contains a treble staff with a half note G, a quarter note A, and a quarter note B, and a bass staff with a half note G, a quarter note A, and a quarter note B.

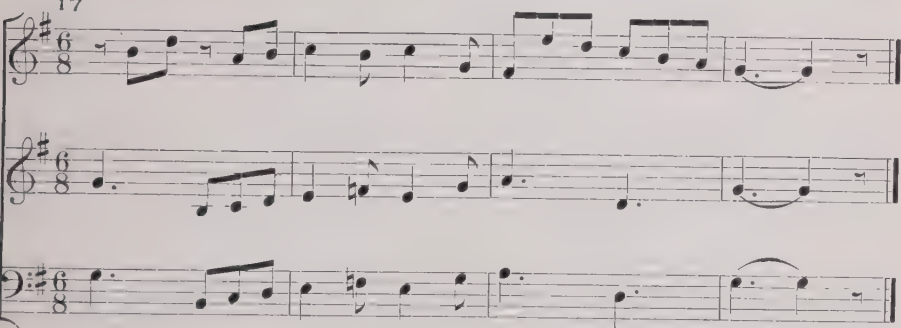
14 15

Musical notation for measures 14 and 15. Measure 14 is in 3/4 time, key of G major, and contains a treble staff with a half note G, a quarter note A, and a quarter note B, and a bass staff with a half note G, a quarter note A, and a quarter note B. Measure 15 is in 3/4 time, key of G major, and contains a treble staff with a half note G, a quarter note A, and a quarter note B, and a bass staff with a half note G, a quarter note A, and a quarter note B.

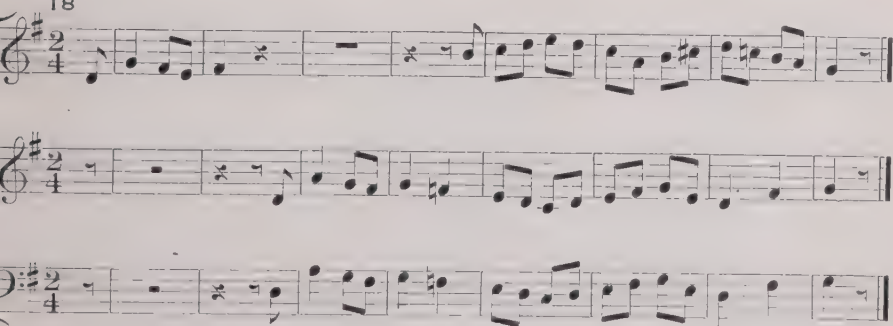
16

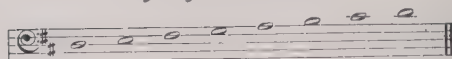


17



18



Key of D Major.

19

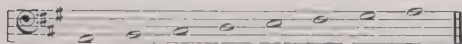
Exercise 19 is in 2/4 time and D Major. It consists of three staves. The first staff (treble clef) begins with a repeat sign and contains the melody. The second staff (treble clef) provides a harmonic accompaniment. The third staff (bass clef) provides a bass line. The exercise concludes with a double bar line.

20

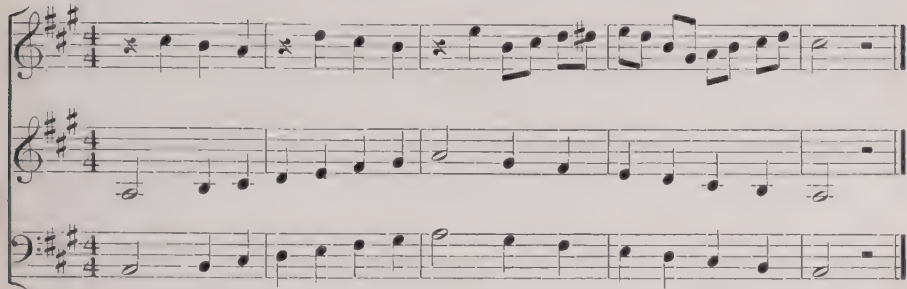
Exercise 20 is in 3/4 time and D Major. It consists of three staves. The first staff (treble clef) begins with a repeat sign and contains the melody. The second staff (treble clef) provides a harmonic accompaniment. The third staff (bass clef) provides a bass line. The exercise concludes with a double bar line.

21

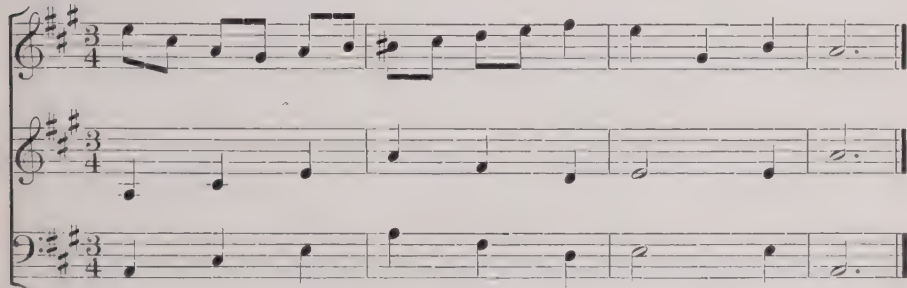
Exercise 21 is in 4/4 time and D Major. It consists of three staves. The first staff (treble clef) contains the melody. The second staff (treble clef) provides a harmonic accompaniment. The third staff (bass clef) provides a bass line. The exercise concludes with a double bar line.

Key of A Major.

22



23



24



25

Musical score for exercise 25, Key of G Major, 3/4 time. The score consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The music is written in 3/4 time and ends with a double bar line.

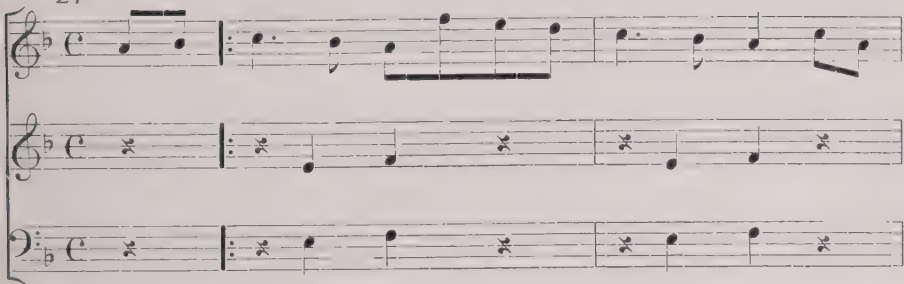
Key of F Major.

Musical score for the key of F Major, showing the F major scale in bass clef, 3/4 time, ending with a double bar line.

26

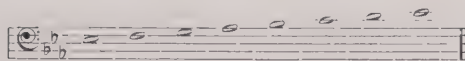
Musical score for exercise 26, Key of F Major, 3/4 time. The score consists of three staves. The first staff is in treble clef with a key signature of one flat (Bb). The second staff is in treble clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The music is written in 3/4 time and ends with a double bar line.

27



28

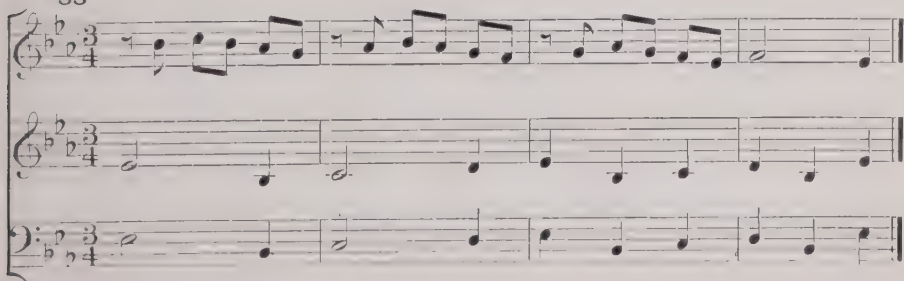


Key of E-flat Major.

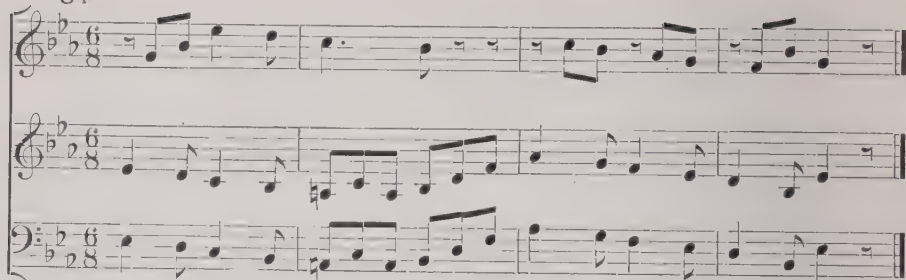
32



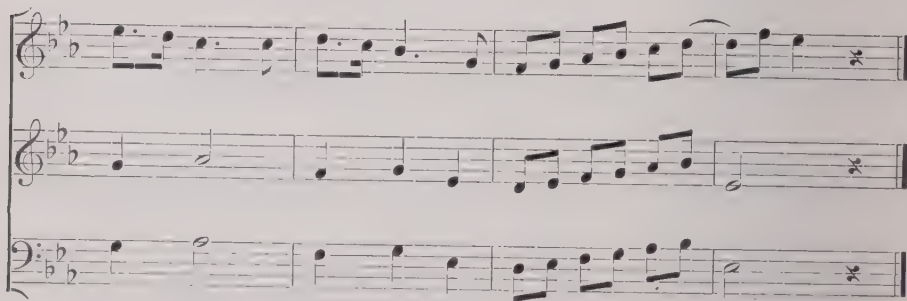
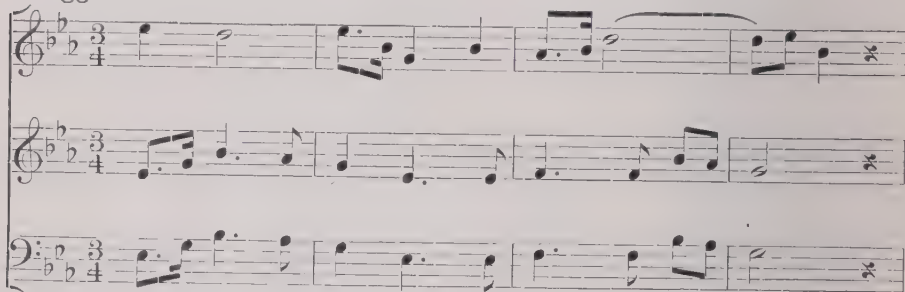
33



34



35



CHAPTER II

THREE-PART SONG WITH BASS STAFF.

1

Musical notation for the first system of a three-part song. It consists of three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melody in the first treble staff, with harmonic accompaniment in the second treble and bass staves. The first staff ends with a double bar line and a repeat sign.

2

Moderato.

p

Musical notation for the second system of a three-part song. It consists of three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music is marked "Moderato." and "p" (piano). The first staff has a melody with a repeat sign at the end. The second and third staves provide harmonic accompaniment. The first staff ends with a double bar line and a repeat sign.

3

Musical notation for the third system of a three-part song. It consists of three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody in the first treble staff, with harmonic accompaniment in the second treble and bass staves. The first staff ends with a double bar line and a repeat sign.

4

f

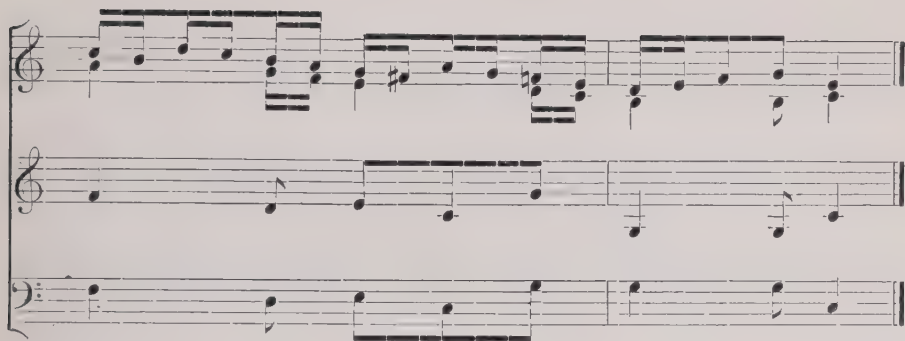
Exercise 4 consists of three measures. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes, including a sharp sign in the third measure. The bass staff also begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes.

Exercise 4 continues with measures 4, 5, and 6. The treble staff contains a series of eighth and sixteenth notes, including a sharp sign in the fourth measure. The bass staff contains a series of eighth and sixteenth notes. The exercise concludes with a double bar line in both staves.

5

Scherzando.

Exercise 5 is marked *Scherzando.* and consists of three measures. The treble staff begins with a 6/8 time signature and contains a series of eighth and sixteenth notes, including a sharp sign in the first measure. The bass staff also begins with a 6/8 time signature and contains a series of eighth and sixteenth notes. The exercise concludes with a double bar line in both staves.



7

System 7, measures 1-4. The music is in 2/2 time. The first staff (treble clef) contains a melody with eighth and quarter notes, including a sharp sign. The second staff (treble clef) contains a melody with quarter and eighth notes. The third staff (bass clef) contains a melody with quarter and eighth notes. A repeat sign is at the end of the system.

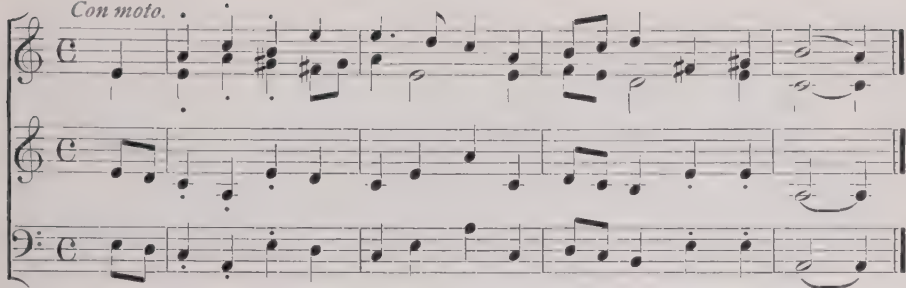
8 *Con moto.*

System 8, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains a melody with quarter and eighth notes, including a sharp sign. The second staff (treble clef) contains a melody with quarter and eighth notes. The third staff (bass clef) contains a melody with quarter and eighth notes. A repeat sign is at the end of the system.

3

System 9, measures 1-4. The music is in 2/2 time. The first staff (treble clef) contains a melody with quarter and eighth notes, including a sharp sign. The second staff (treble clef) contains a melody with quarter and eighth notes. The third staff (bass clef) contains a melody with quarter and eighth notes. A repeat sign is at the end of the system.

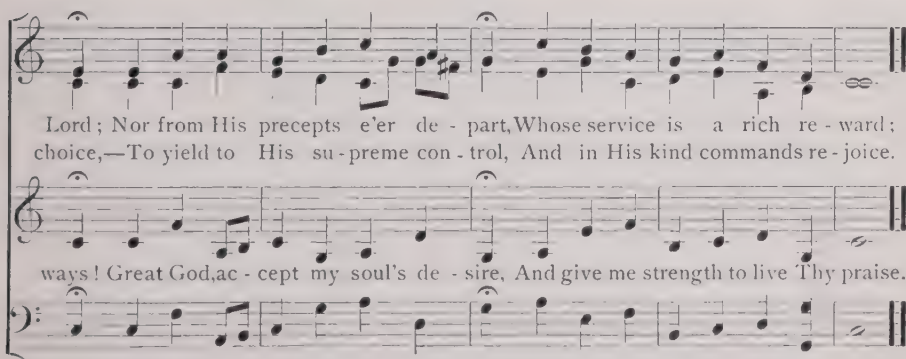
9

Con moto.

CHORAL.

Maestoso.

MARTIN LUTHER.



SPRING.

H. MÜLLER.

*Vivace.**mf*

1. Come, youths and maid - ens, and dance in a ring, (a ring;)
 2. Who would be sad when the Spring - time is here, (is here!)

3. Dance, for our hearts are as light as the air, (the air;)

mf

Join in a cho - rus of to wel - come the Spring.
 Fair - est and best of the whole joy - ful year.

Sing, for the Spring - time is won - drous - ly fair.

p
 Sor - row and sigh - ing are all fled a - way, . .
 Let us re - joice with the birds and the flow - ers,

p
 Trip light - ly, sing gai - ly, Spring - time is here,

f

Let us be hap - py since all things are gay, . . .
 Mer - ry and glad in these bright, sun - ny hours, . . .

f

Fair - est and best of the whole joy - ful year, . . .

f

f

La la la la la (la) la la la la,
 La la la la la la la la,

f

La la, la la, la la la la,
 la, la.

f

Let us be hap - py since all things are gay.
 Mer - ry and glad in these bright, sun - ny hours.

f

Fair - est and best of the whole joy - ful year!

f

MY MOUNTAIN HOME.

F. SILCHER.

1. Dear moun - tain home, I love thee, Thou art be - yond com -
 2. I see thy mountains shin - ing In morn - ing's gold - en

3. To thee my thoughts are turn - ing Wher - e'er my feet may

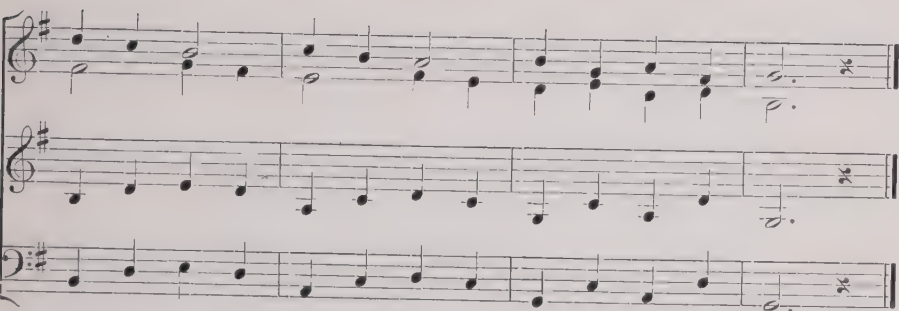
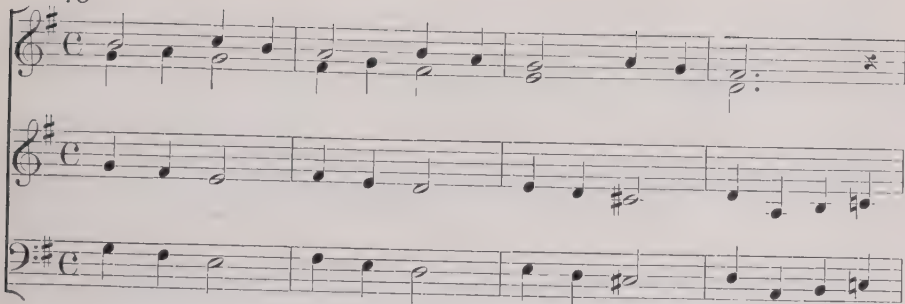
pare;
 glow, No land eve, I prize a - bove thee, For
 At the sun de - clin - ing, Gilds

roam, For thee my heart is yearn - ing, My

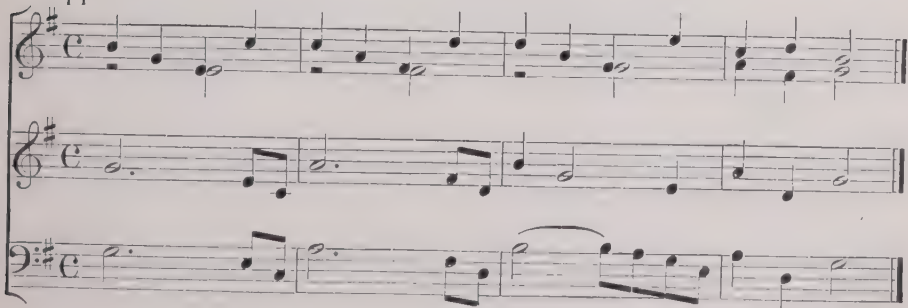
none is half so fair, . . . For none is half so fair.
 all their tops of snow, . . . Gilds all their tops of snow.

dis - tant mountain home! . My dis - tant moun - tain home!

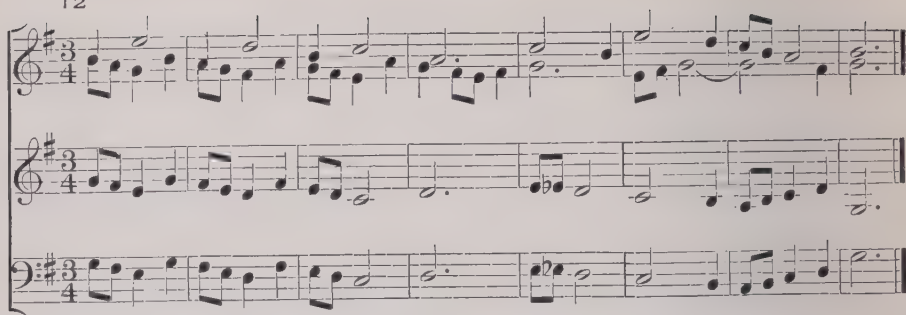
10



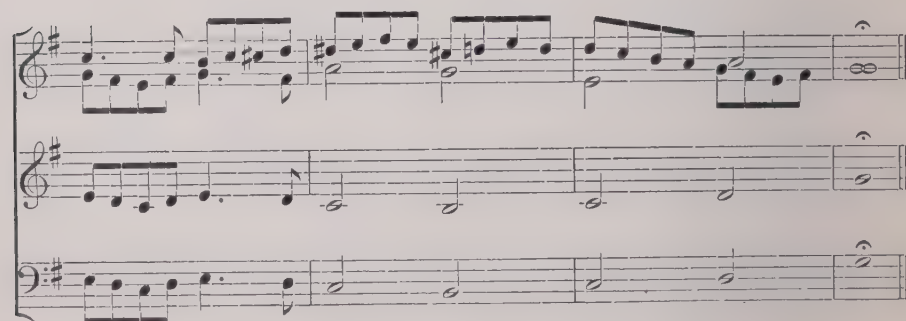
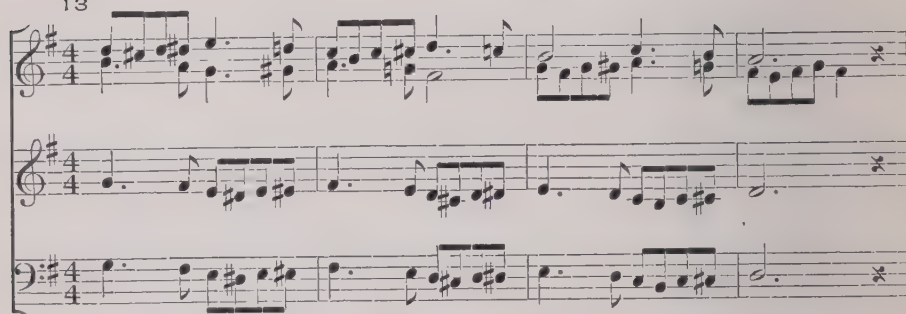
11



12



13



14

Exercise 14 consists of four measures of music in 4/4 time, key of D major. The first two measures are marked with a 'V' above the staff. The third and fourth measures are marked with a '%' symbol. The music is written for three staves: Treble, Alto, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other two.

15

Exercise 15 consists of four measures of music in 4/4 time, key of D major. The first measure is marked with a 'V' above the staff. The second measure is marked with a '%' symbol. The third and fourth measures are marked with a '%' symbol. The music is written for three staves: Treble, Alto, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other two.

The second system of exercise 15 consists of four measures of music in 4/4 time, key of D major. The first two measures are marked with a 'V' above the staff. The third and fourth measures are marked with a '%' symbol. The music is written for three staves: Treble, Alto, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other two.

IN THE MOONLIGHT.

F. W. SERING.

Moderato.

1. Where the li - ly lies at rest On the broad lake's peaceful breast, And the
 2. Borne up - on the gen - tle tide, Let us smooth - ly on - ward glide In the
 3. In the calm and si - lent night There is pure and sweet de - light. What has
 4. Here are hap - pi - ness and rest For each trou - bled, anx - ious breast;—Nearer
 snow - y swan doth float, . . . We will launch our lit - tle boat.
 moon - light's sil - ver ray; . . . Cast - ing ev - 'ry care a - way.
 day - light to com - pare With a scene so won - drous fair!
 heav'n than earth we seem, Float - ing on as in a dream!

SPRING MADRIGAL.

F. ADLAM.

Allegro. ♩ = 140.
1st time mf, 2d time p.

1. Smil - ing Spring has come a - gain Af - ter win - ter's i - cy reign;
 2. Dai - sies in the mead - ows grow, Where the lambs skip to and fro;
 3. Banish thoughts of gloom and care! Joy now reign - eth ev - 'ry - where.

la la la la la la la la la la la la la la

Fa la la la la la, Fa la la la la la la la la la la!

1st time mf, 2d time p.

1. With a ca - rol
2. At the dawn - ing
3. Speed the hap - py

Let us greet the ver-dant May With a ca - rol glad and gay!

And the hap - py bird-lings sing At the dawn-ing of the Spring.

Come, ye lads and lass - es

gay, Speed the hap - py hours a - way.

Come, ye lads and lass - es gay,

With a ca - rol gay! Fa la

Come, ye lads and lass - es gay,

Come, ye lads and lass - es gay,

At the dawn - ing Spring.

Speed the hours a - way.

Come, ye lads and lass - es gay,

Speed the hours a - way.

Fa la la la la la la la, Fa la la la la la la la la la!

Fa la la la la la la,

Fa la la la la la la!

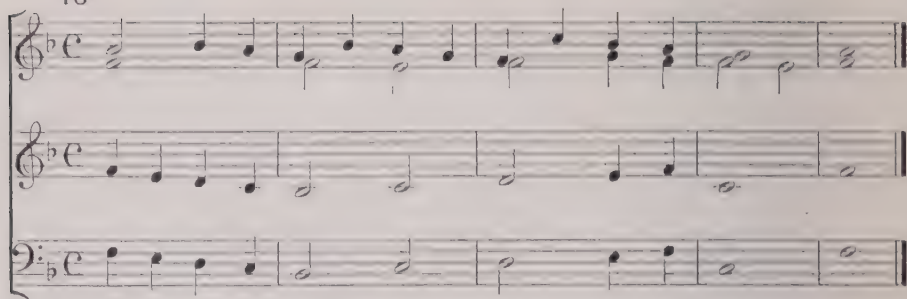
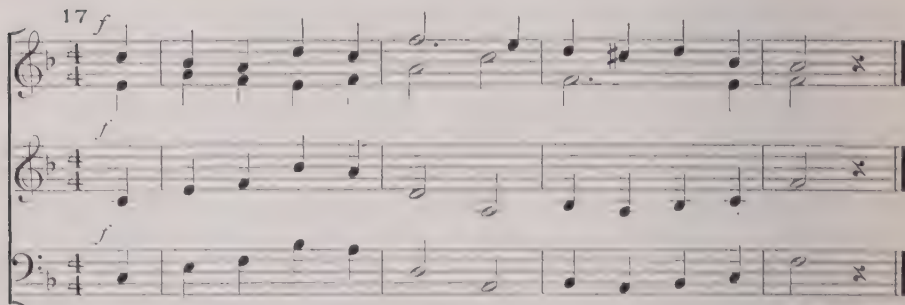
la la la la la la la la la, Fa la la la la la!

la la la la la la la,

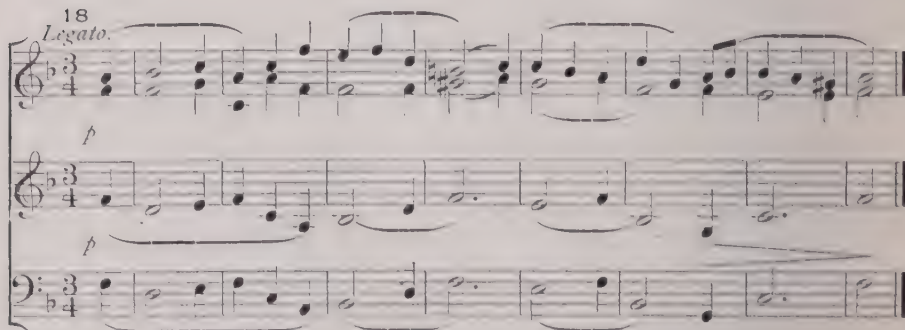
Fa la la la la!

la la la la la la la la la, Fa la la la la la!

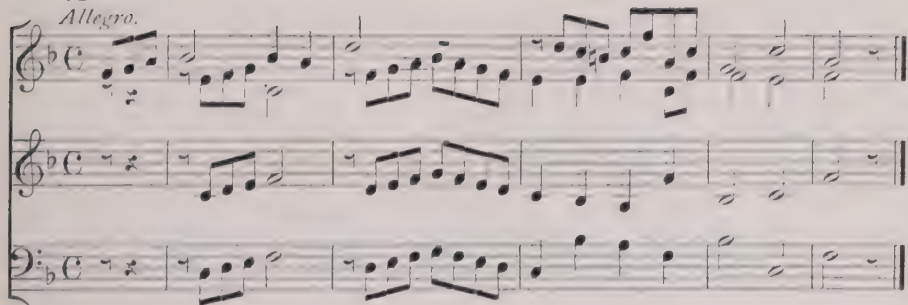
16

17 *f*

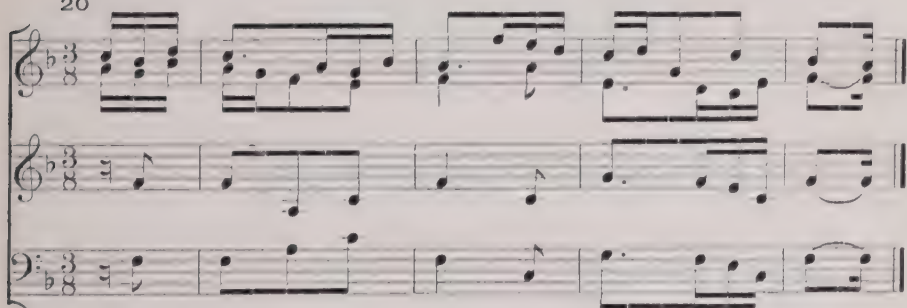
18

Legato.

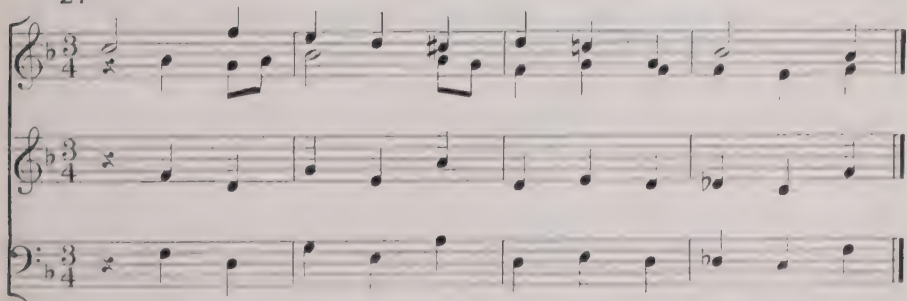
19

Allegro.

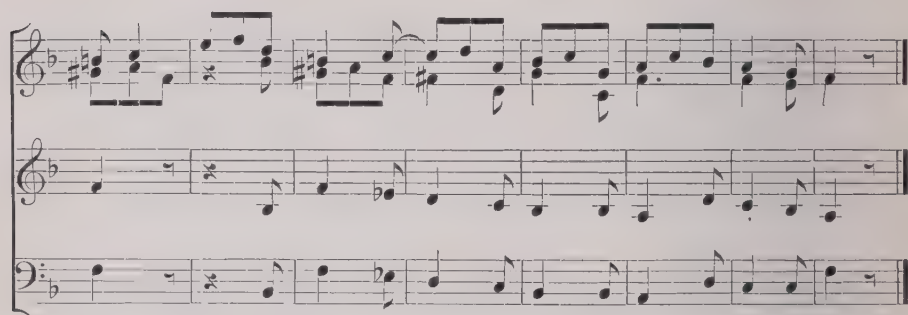
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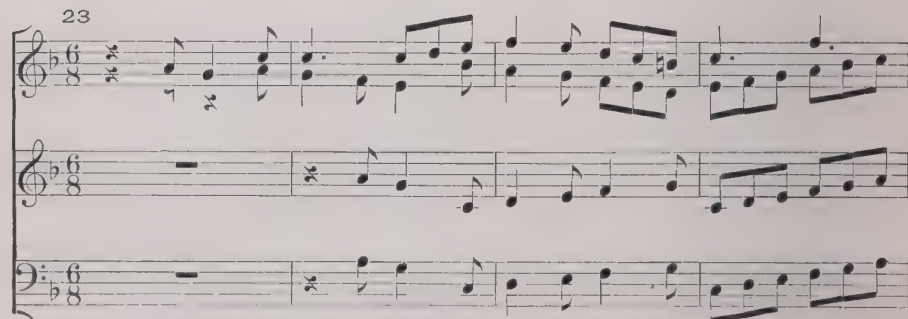
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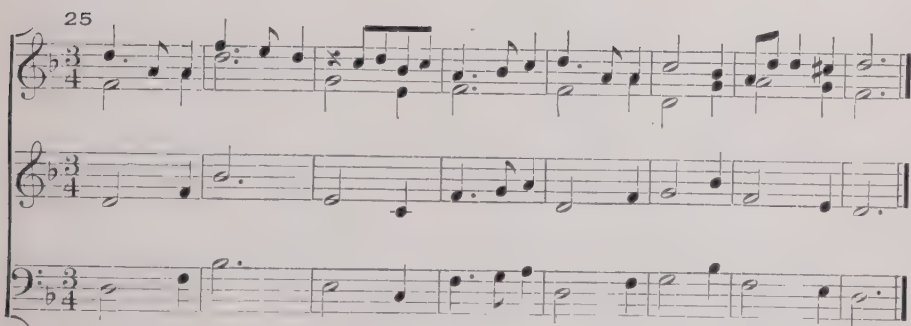
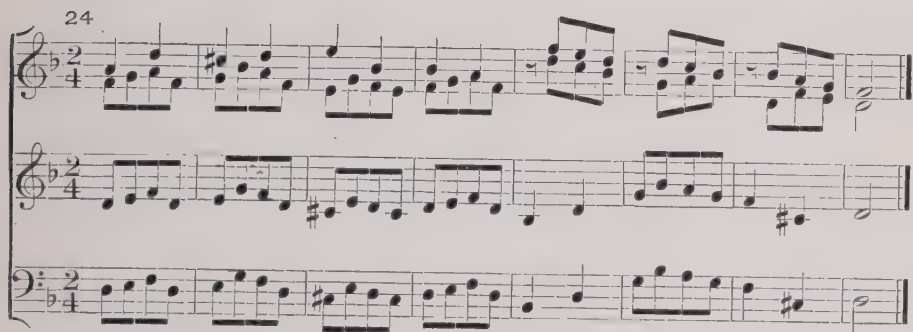
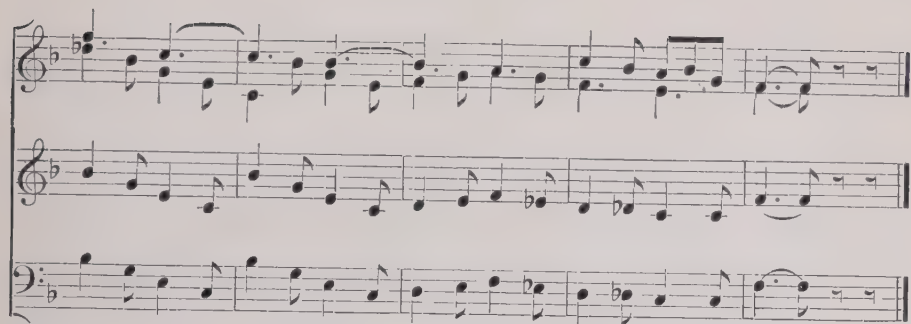


22



23





Andante.

TWILIGHT.

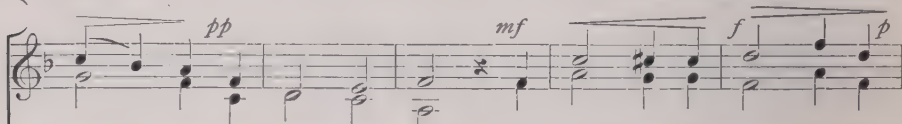
K. KLOSS.



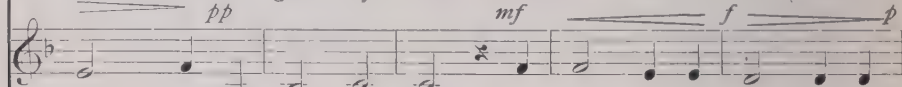
1. O come peace-ful twi - light, thou wel - come guest! Thou bring - est re -
 2. The flow - ers are dream-ing in sweet re - pose, The once noi - sy



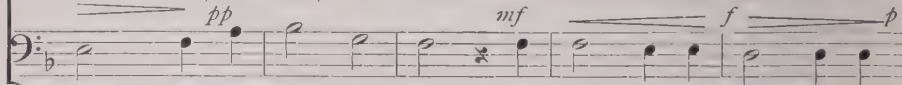
3. A bright star is shin - ing in heaven a - bove: It speaks of our



fresh - ment, and calm and rest. The cares that op - pressed me all
 brook - let more gen - tly flows. Each bird now is si - lent with -



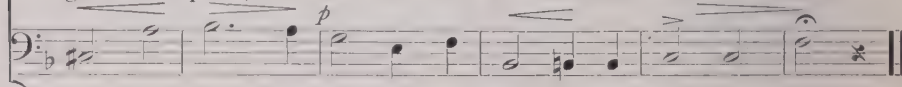
Fa - ther, His care, His love. To souls that must sor - row He



through the day, Have fad - ed with sun - set and passed a - way.
 in its nest, And twi - light's sweet so - lace on all doth rest.



grants His peace, His love for His chil - dren doth nev - er cease.



THE FOREST.

H. SATTLER.

Vivace.
mf SOLI.

CHORUS.

1. With-in the dark, green for-est, the for - est, With-in the dark, green forest, the
 2. Beneath its dusk-y shadows, its shad - ows, Beneath its dusk-y shadows, its
 3. The birds so blithely sing-ing, yes, sing - ing, The birds so blithely sing-ing, yes.
 4. "O welcome, and thrice welcome! thrice welcome! O welcome, and thrice welcome! thrice

1. When noon's hot sun is burn-ing,
 2. And ev - - 'ry mod-est flow - er
 3. The mer - - ry brook-let prat - tles,
 4. "Who dwells with-in my king-dom,

for - est, I dear-ly love to stray, When noon's hot sun is burn - ing, And
 shad - ows, A sweet re-treat I find; And ev-'ry mod-est flow - er Gives
 sing - ing, Up-raise their greeting gay; The mer-ry brooklet prat - tles, And
 wel - come!" The for - est says to me: "Who dwells within my king - dom, From

And at close of day.
 Gives a wel-come kind.
 Laughs as if in play.
 From all care is free!

at the close of day. When noon's hot sun is burn-ing, And at the close of day.
 me a welcome kind. And ev - 'ry mod-est flow - er Gives me a welcome kind.
 laughs as if in play. The mer-ry brooklet prat-tles, And laughs as if in play.
 earth-ly care is free! Who dwells within my kingdom, From earthly care is free!"

When noon's hot sun is burn-ing, At the close of day.
 And ev - - 'ry mod-est flow - er Gives a welcome kind.
 The mer - - ry brook-let prat-tles, Laughs as if in play.
 Who dwells with-in my king-dom From all care is free!"

26

Musical score for exercise 26, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is written for three staves: Treble, Alto, and Bass. Measure 1 contains a whole rest in the Treble staff, a quarter note G4 in the Alto staff, and a quarter note G2 in the Bass staff. Measure 2 contains a quarter note A4 in the Treble staff, a quarter note A4 in the Alto staff, and a quarter note A2 in the Bass staff. Measure 3 contains a quarter note B4 in the Treble staff, a quarter note B4 in the Alto staff, and a quarter note B2 in the Bass staff. Measure 4 contains a quarter note C5 in the Treble staff, a quarter note C5 in the Alto staff, and a quarter note C3 in the Bass staff. The Treble staff has a double bar line at the end of measure 4.

27

Musical score for exercise 27, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is written for three staves: Treble, Alto, and Bass. Measure 1 contains a half note G4 in the Treble staff, a half note G4 in the Alto staff, and a half note G2 in the Bass staff. Measure 2 contains a half note A4 in the Treble staff, a half note A4 in the Alto staff, and a half note A2 in the Bass staff. Measure 3 contains a half note B4 in the Treble staff, a half note B4 in the Alto staff, and a half note B2 in the Bass staff. Measure 4 contains a half note C5 in the Treble staff, a half note C5 in the Alto staff, and a half note C3 in the Bass staff. The Treble staff has a double bar line at the end of measure 4.

Musical score for exercise 27, measures 5-8. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is written for three staves: Treble, Alto, and Bass. Measure 5 contains a half note G4 in the Treble staff, a half note G4 in the Alto staff, and a half note G2 in the Bass staff. Measure 6 contains a half note A4 in the Treble staff, a half note A4 in the Alto staff, and a half note A2 in the Bass staff. Measure 7 contains a half note B4 in the Treble staff, a half note B4 in the Alto staff, and a half note B2 in the Bass staff. Measure 8 contains a half note C5 in the Treble staff, a half note C5 in the Alto staff, and a half note C3 in the Bass staff. The Treble staff has a double bar line at the end of measure 8.

28

Exercise 28 consists of four measures. The first measure features a treble staff with a C4 octave chord (C4, E4, G4) and a bass staff with a C3 octave chord (C3, E3, G3). The second measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note. The third measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note. The fourth measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note.

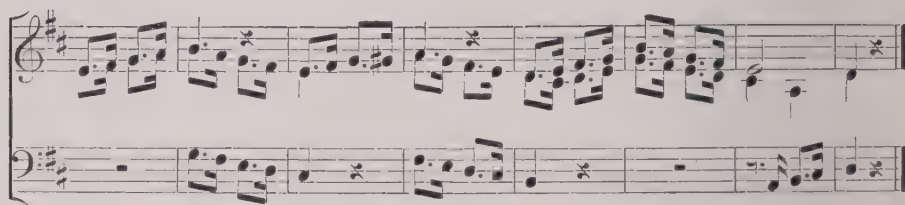
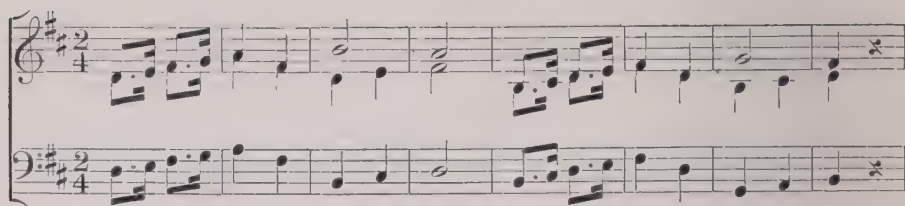
29

Exercise 29 consists of four measures. The first measure features a treble staff with a C4 octave chord (C4, E4, G4) and a bass staff with a C3 octave chord (C3, E3, G3). The second measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note. The third measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note. The fourth measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note.

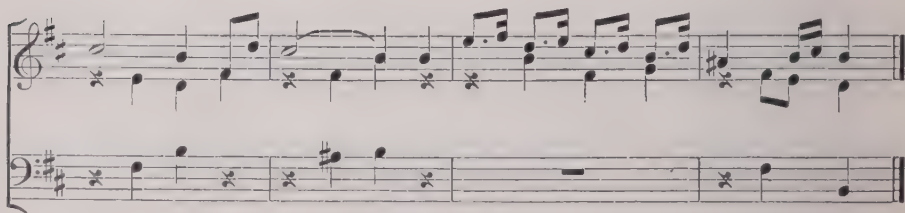
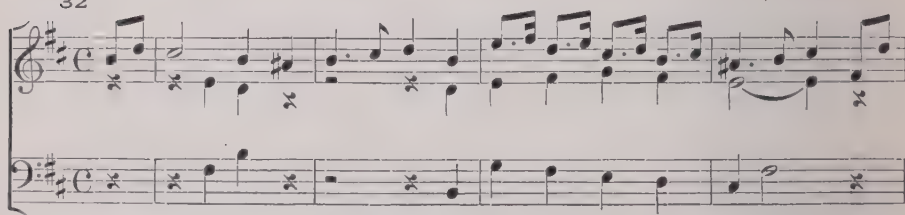
30

Exercise 30 consists of four measures. The first measure features a treble staff with a C4 octave chord (C4, E4, G4) and a bass staff with a C3 octave chord (C3, E3, G3). The second measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note. The third measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note. The fourth measure has a treble staff with a G4 quarter note and a bass staff with a G3 quarter note.

31



32



O FOREST FAIR AND STATELY.

Comodo.

F. ZIMMER.

1. O for - est fair and state - ly, I seek thy friend - ly shade; How
 2. When noon's hot sun is burn - ing, Thou art a blest re - treat, And
 3. Thou giv - est pure re - fresh - ment To hearts oppressed with care; With
 oft be - neath thy branch - es, My wea - ry feet have strayed, How
 at the dusk - y twi - light, Thou grant - est sol - ace sweet, And
 thank - ful - ness I greet thee, O for - est green and fair! . With
 oft beneath thy branch - es, My wea - ry feet have strayed.
 at the dusk - y twi - light, Thou grant - est sol - ace sweet.
 thank - ful - ness I greet thee, O for - est green and fair!

AT SUNRISE.

GERMAN MELODY.

Allegretto.

1. A - wake! The ro - sy morn - ing Calls all men to a -
 2. Bold chan - ti - cleer is crow - ing To greet the dawn - ing

3. How grand Cre - a - tion's sto - ry Spread o - pen for our

rise;
 day,
 She lays her sun - ny warn - ing, Up - on their sleep - y
 Fresh breez - es now are blow - ing, The stars have fled a -

eyes! The sun's re - splen - dent glo - ry, The ra - diance of the

1. She - lays . . .
 2. Fresh breez - es
 3. The sun's . . .

eyes. The lit - tle birds are sing - ing Their sweet - est songs of
 way. To hail the morn - ing splen - dor, Dear lark, pour forth thy

skies. O heed the won - drous warn - ing, — A - wake, my heart, and

joy and love Their dai - ly trib - ute bring - - ing.
thrill - ing song, Thy joy - ous car - ol ren - - - der!

sing for joy, An - oth - er day is dawn - - - ing!

33

joy and love Their dai - ly trib - ute bring - - ing.
thrill - ing song, Thy joy - ous car - ol ren - - - der!

sing for joy, An - oth - er day is dawn - - - ing!

34 35

Musical score for measures 34 and 35. Measure 34 features a treble staff with a 3-measure rest, a middle staff with a 3-measure rest, and a bass staff with a 3-measure rest. Measure 35 features a treble staff with a 3-measure rest, a middle staff with a 3-measure rest, and a bass staff with a 3-measure rest.

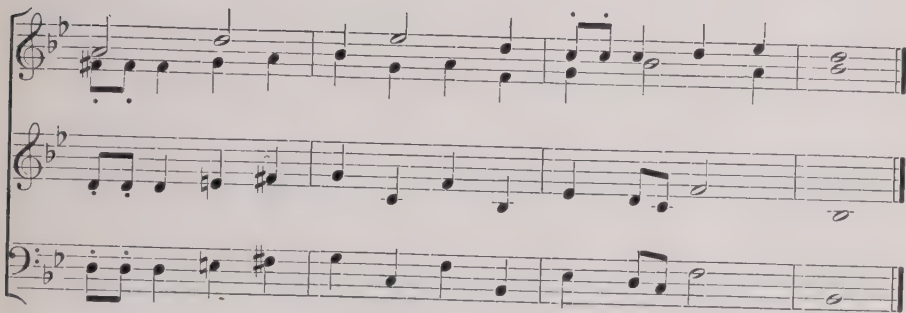
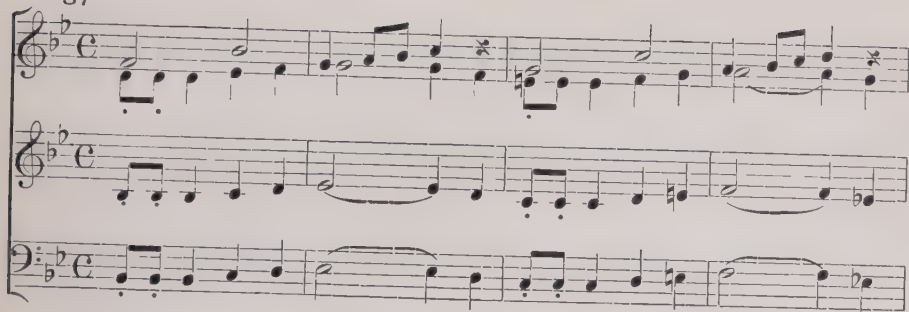
36

Musical score for measure 36. The treble staff has a 3-measure rest, the middle staff has a 3-measure rest, and the bass staff has a 3-measure rest.

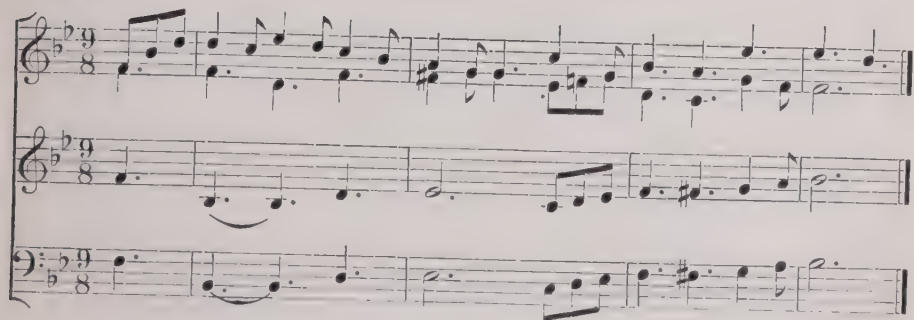
37

Musical score for measure 37. The treble staff has a 3-measure rest, the middle staff has a 3-measure rest, and the bass staff has a 3-measure rest.

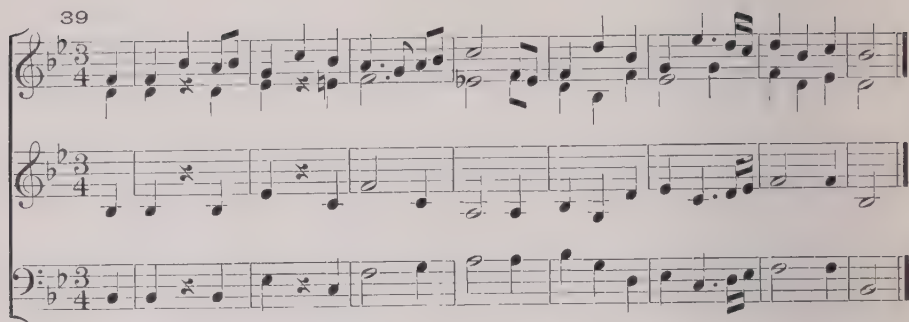
37



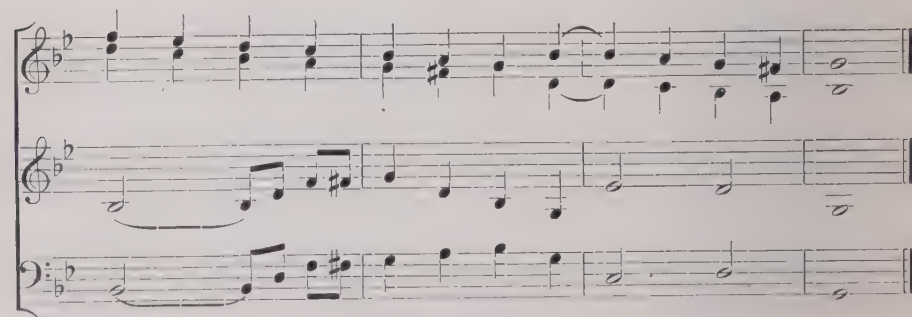
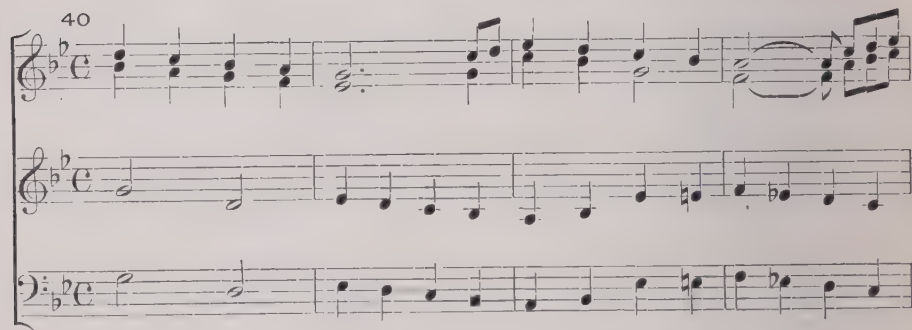
38



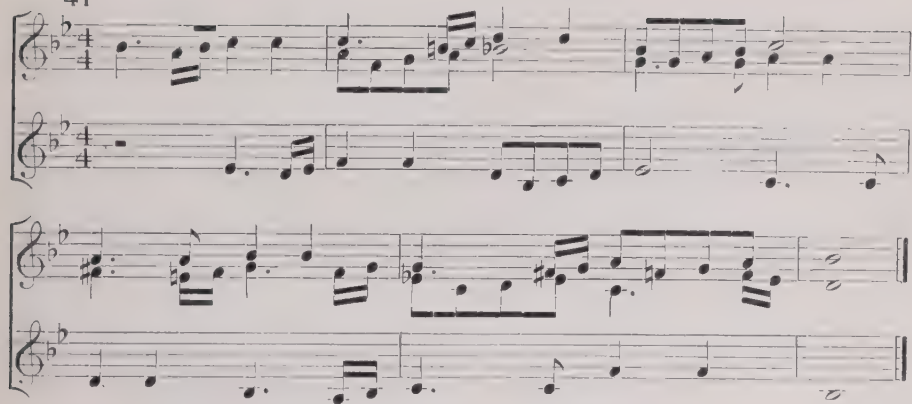
39



40



41



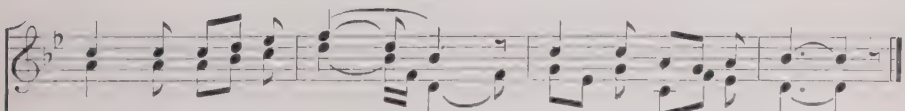
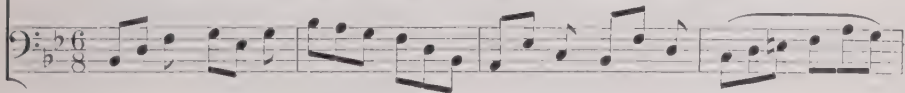
THE MAY QUEEN.

*Moderato.
dolce.*

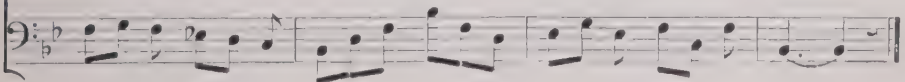
A. MILLER.



- | | |
|--------------------------------------|---------------------------------|
| 1. Gather sweetest flow - ers, | Fair - est that, e'er grew, . . |
| 2. Bring the mod - est May - flow'r, | Pure, and sweet and fair, . . |
| 3. This is May-day morn - ing, | And since dawn of day, . . |
| 4. At her mos - sy foot - stool, | Can - o - pied with green, . . |



From the shad - y	bow - ers	Wet with morn - ing	dew.
Vi - o - let and	cro - cus,	All that's bright and	rare.
We've been twin - ing	gar - lands	For our Queen of	May.
We will bow in	hom - age	To our gen - tle	queen.



FIFTH READER.
WINTER SONG.

In march time.

G. FEDERICH.

1. O, Win - ter is the time of sport, O Win - ter! O
 2. We coast a - down the hill - side steep In Win - ter! We
 3. What sport with skat - ing can com - pare In Win - ter! What

4. In sleigh - ing, too, we take de - light In Win - ter! In
 5. O Win - ter, dear - est time of all, O Win - ter! O

Win - ter is the time of sport, O Win - - ter!
 coast a - down the hill - side steep In Win - - ter!
 sport with skat - ing can com - pare In Win - - ter!

sleigh - ing, too, we take de - light In Win - - ter!
 Win - ter, dear - est time of all, O Win - - ter!

1-4. In
 5. O

Hur - rah for frost, and ice, and snow That makes the warm blood quicker flow
 With steel is shod our mettled steed, No race-horse can ex - cel its speed
 Up - on the ice - field to and fro We dart like ar - rows from the bow,

The bells ring out a mer - ry song As o'er the snow we glide a - long
 Thou bringest welcome Christmas cheer, Dear monarch of the whole glad year,

Win - - - - - ter, O Win - - - - - ter.

cres.

In Win - - - - - ter, O Win - - - - - ter.

cres.

In Win - - - - - ter, In Win - - - - - ter.

cres.

42

43

44

Three staves of music in G major (one sharp) and 6/8 time. Measure 44 features a complex texture with sixteenth-note runs in the treble and bass, and a dotted half note in the alto. Measures 45-47 continue with similar rhythmic patterns, including eighth-note and sixteenth-note figures.

45

Three staves of music in G major (one sharp) and common time (C). Measures 48-51 show a melody in the treble staff with eighth-note and quarter-note patterns, while the alto and bass staves contain whole rests.

Three staves of music in G major (one sharp) and common time (C). Measures 52-55 feature a more active texture with eighth-note and sixteenth-note runs in the treble and bass, and a melody in the alto staff.

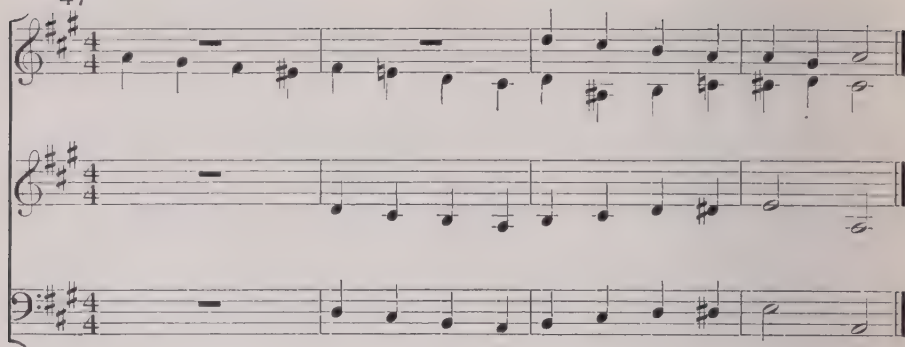
46

First system of music, measures 46-48. The music is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff features a complex, rapid sixteenth-note pattern. The lower staves (treble and bass) have rests in measures 46 and 47, followed by a sixteenth-note accompaniment in measure 48. The dynamic marking *pp* (pianissimo) is present in measures 47 and 48.

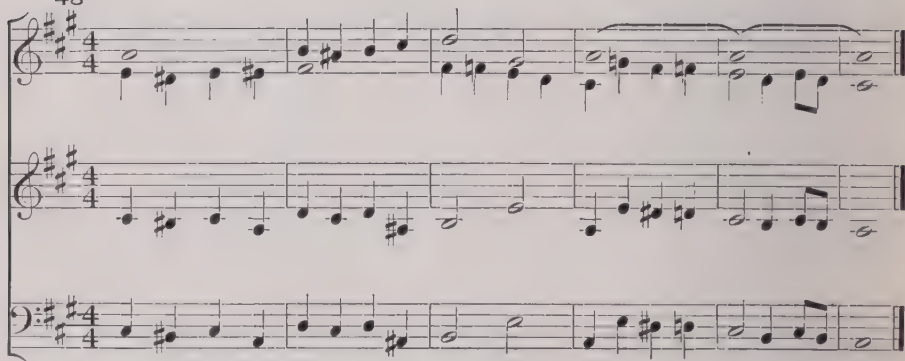
Second system of music, measures 49-51. The music concludes with a double bar line in measure 50. The word "FINE." is written above the staff in measure 50. The system continues with a repeat of the sixteenth-note pattern from measure 48 in measures 51 and 52.

Third system of music, measures 53-56. The music continues with the sixteenth-note pattern. The dynamic marking *rit.* (ritardando) appears in measures 54, 55, and 56. The system concludes with the instruction "D.C. al fine." (Da Capo al fine) in measure 56.

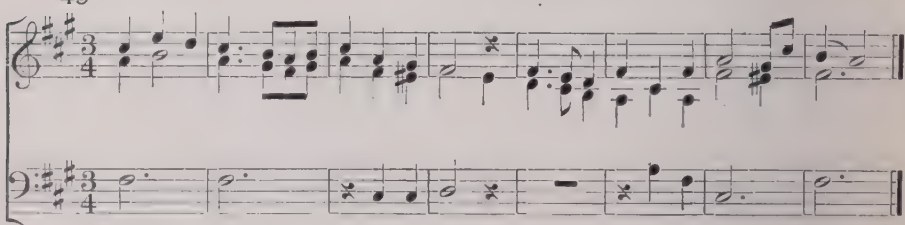
47



48



49



FIFTH READER.
A SONG OF PRAISE.

J. F. REICHARDT.

101

1. Let all that be - ing hath, wor-ship the Lord! Let truth and vir - tue and
 2. Taste and dis - cov - er how gracious He is! Love and com-pas - sion, and
 3. O all with lov - ing hearts, love ye the Lord! Ser - a-phim, Cher - u - bim,
 4. Let all that be - ing hath, wor-ship the Lord! He is our Fa - ther, on

deep - est de - vo - tion Fill each pure and rev - 'rent soul!
 good - ness and mer - cy Watch for - ev - er o - ver us.
 An - gels and Spir - its Find in love im - mor - tal bliss.
 earth and in heav - en; Come and bow be - fore His throne!

Comodo.

JUBILATE.

ENGLISH MELODY.

1. See the sun in splen - dor glow - ing On the hap - py earth a - gain!
 2. All the birds lift up their voi - ces In a song of joy and love;
 3. For His gifts so free - ly giv - en Shall we not His pow'r de - clare,
 4. He it was who formed the dais - ies, He up - reared the mountain's height:—

How its ra - diant beams far - flow - ing, Gild the mountain, wood and plain!
 Smil - ing na - ture now re - joic - es As she wor - ships God a - bove.
 Who has fash - ioned earth and heav - en, All things no - ble, good and fair?
 Let us join in na - ture's prais - es To the Lord of love and might!

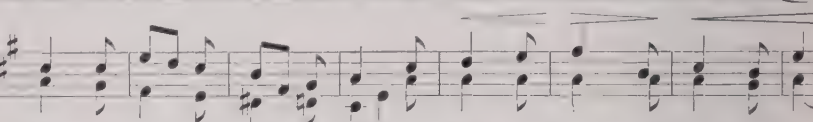
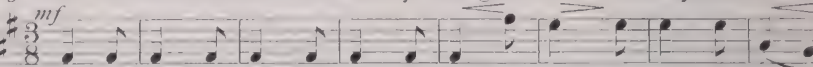
FIFTH READER.
A SONG OF JOY.

H. SATTLER.

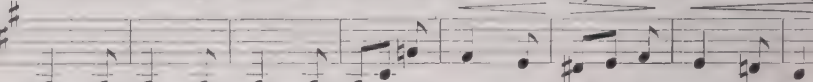
*Allegro non troppo.**mf*

1. When the lit - tle lambs are springing, And the blos - soms come with May;
2. Cast off clouds of care and sor - row In a world of pure de - light;

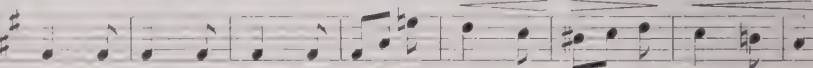
3. E'en the wan - d'rer, worn and wea - ry, Though he on his way must roam,



When the mer - ry lark is sing - ing, Let our hearts with them be gay,
Who would think of dark to - mor - row When to - day is fair and bright,



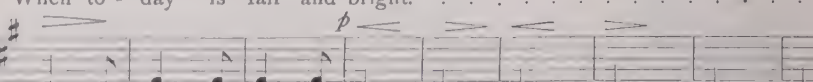
Feels his heart re - fresh - ed and cheer - y, And he sings a song of home,



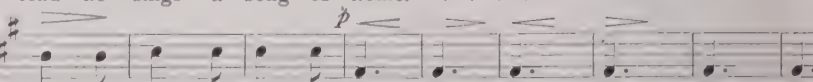
1. with them be gay. . . .
2. is fair and bright. . . .
3. a song of home. . . .



Let our hearts with them be gay. . . .
When to - day is fair and bright. . . .



And he sings a song of home. . . .



50

Exercise 50 is a three-part setting in 3/4 time, key of B-flat major. The first staff (treble clef) begins with a quarter rest, followed by eighth-note pairs (Bb, A) and (G, F), then a quarter-note triplet of G-A-B. The second staff (treble clef) starts with a quarter rest, followed by eighth-note pairs (Bb, A), (G, F), and (E, D), then a quarter-note triplet of D-E-F. The third staff (bass clef) begins with a quarter rest, followed by eighth-note pairs (Bb, A), (G, F), and (E, D), then a quarter-note triplet of D-E-F. The piece concludes with a final chord of Bb-A-G.

51

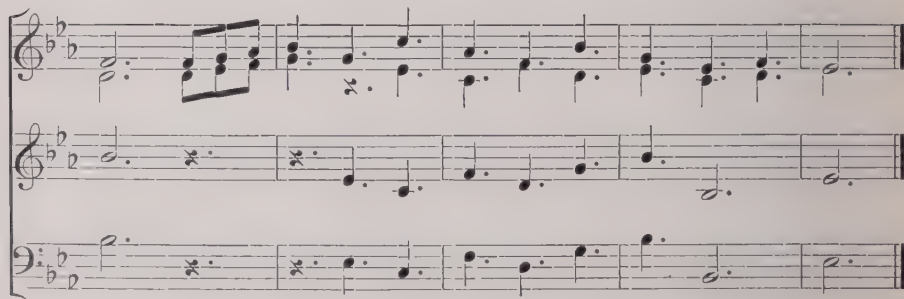
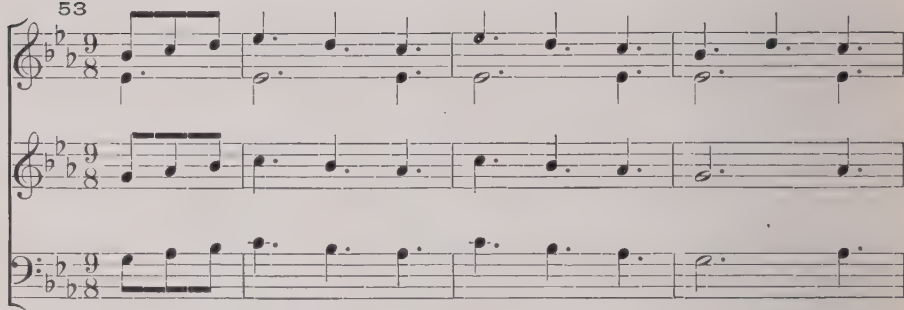
Exercise 51 is a three-part setting in common time, key of B-flat major. The first staff (treble clef) starts with a quarter rest, followed by a half-note Bb, then eighth-note pairs (A, G) and (F, E), and ends with a half-note D. The second staff (treble clef) begins with a quarter rest, followed by a half-note Bb, then eighth-note pairs (A, G) and (F, E), and ends with a half-note D. The third staff (bass clef) starts with a quarter rest, followed by a half-note Bb, then eighth-note pairs (A, G) and (F, E), and ends with a half-note D. The piece concludes with a final chord of Bb-A-G.

Exercise 52 is a three-part setting in common time, key of B-flat major. The first staff (treble clef) begins with a quarter rest, followed by a half-note Bb, then eighth-note pairs (A, G) and (F, E), and ends with a half-note D. The second staff (treble clef) starts with a quarter rest, followed by a half-note Bb, then eighth-note pairs (A, G) and (F, E), and ends with a half-note D. The third staff (bass clef) begins with a quarter rest, followed by a half-note Bb, then eighth-note pairs (A, G) and (F, E), and ends with a half-note D. The piece concludes with a final chord of Bb-A-G.

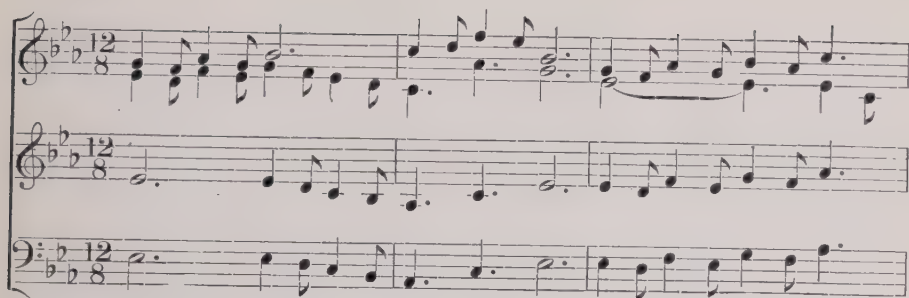
52



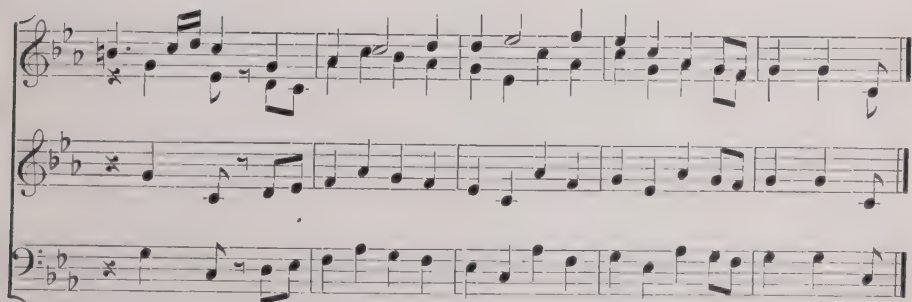
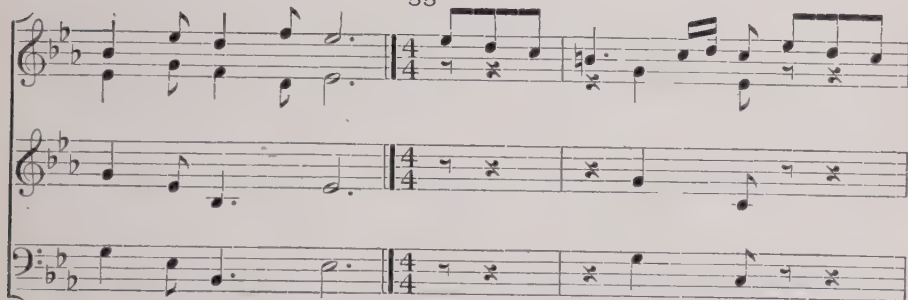
53



54



55



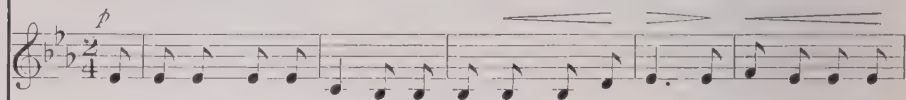
THE LORD'S OWN DAY.

Comodo.

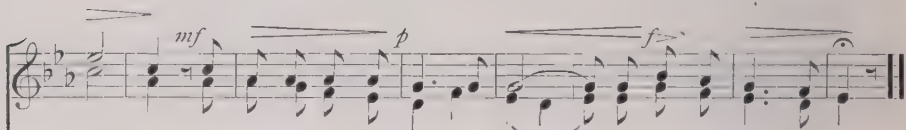
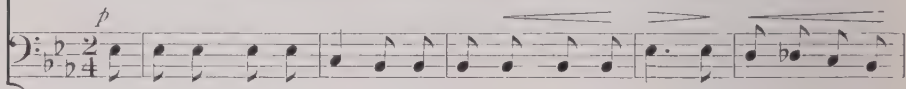
MENDELSSOHN.



1. The earth is hushed in si-lence, Its cares now flee a - way ; Let all things bow in
2. The bells are sweet-ly ring-ing, Their clear-toned voices say : Ye peo-ple come and
3. O call of love and du-ty ! Who would not praise and pray, And thank the Lord of



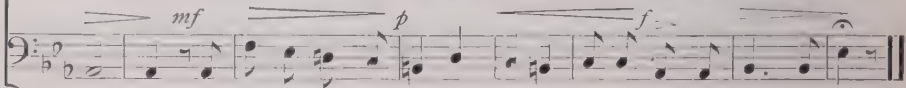
4. He cheers the wea - ry-heart-ed, He shows the heavenly way To those who kneel be-
5. Come all ye thank-ful peo-ple ! Why should one soul de-lay To greet the Lord of



rev - 'rence On this, the Lord's own day, On this . . . on this, the Lord's own day !
 wor - ship On this, the Lord's own day, On this . . . on this, the Lord's own day !
 Heav - en On this, His chos - en day, On this . . . on this, His chos - en day !



fore Him On this, His ho - ly day, On this . . . on this, His ho - ly day !
 Heav - en On this, His ho - ly day, On this . . . on this, His ho - ly day !

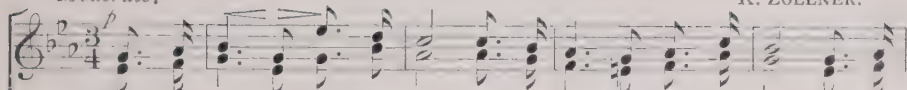


FIFTH READER.
BLESSED HOME.

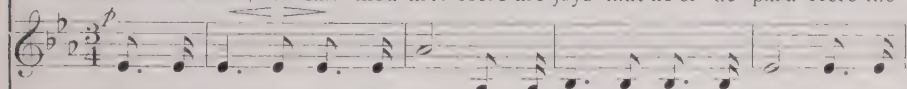
107

Moderato.

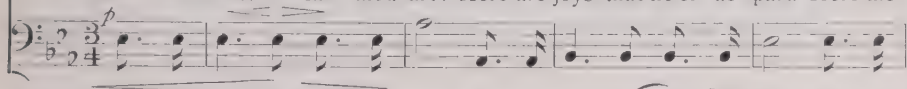
K. ZÖLLNER.



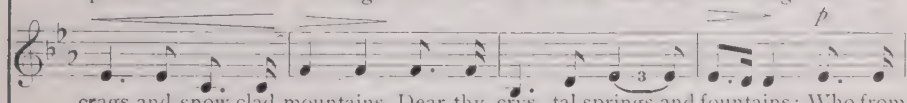
1. Bless - ed home, how fair thou art! Thou a - lone shalt have my heart, Dear thy
 2. Bless - ed home, how fair thou art! Here are joys that ne'er de - part. Here the



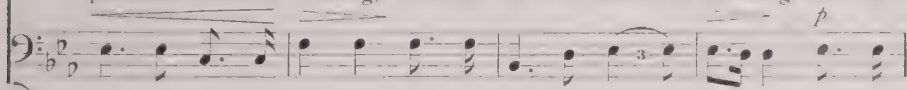
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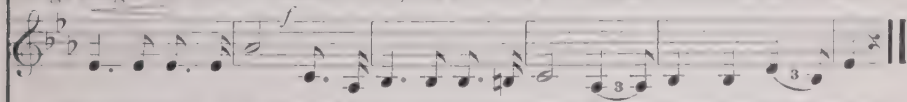
crag and snow-clad mountains, Dear thy crys - tal springs and fountains: Who from
 perfumed breeze is blowing, Here the sil - ver streams are flow - ing, Here all



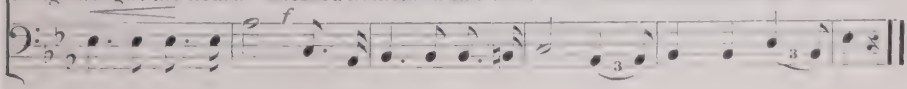
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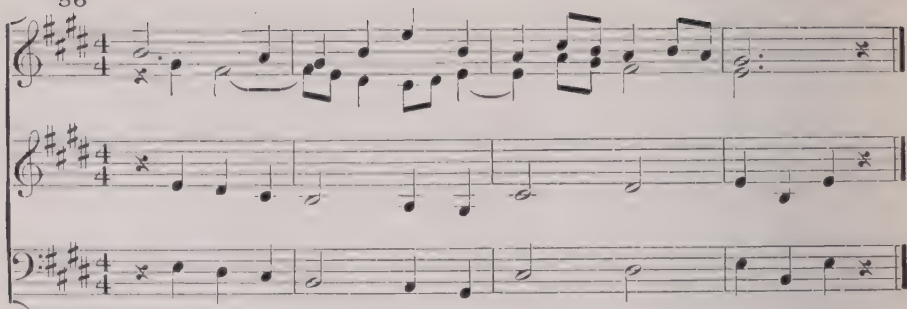
thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!
 things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!



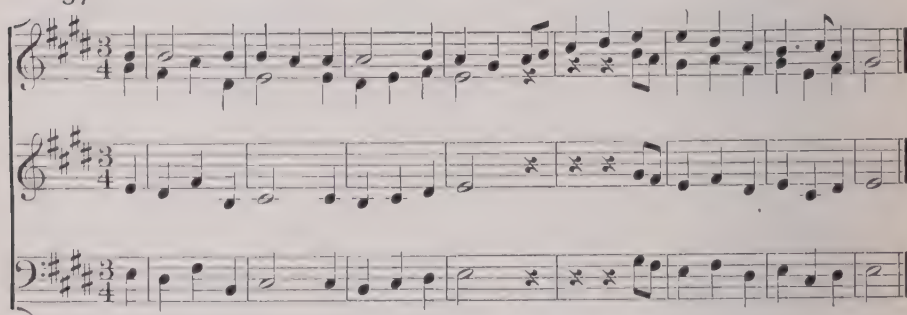
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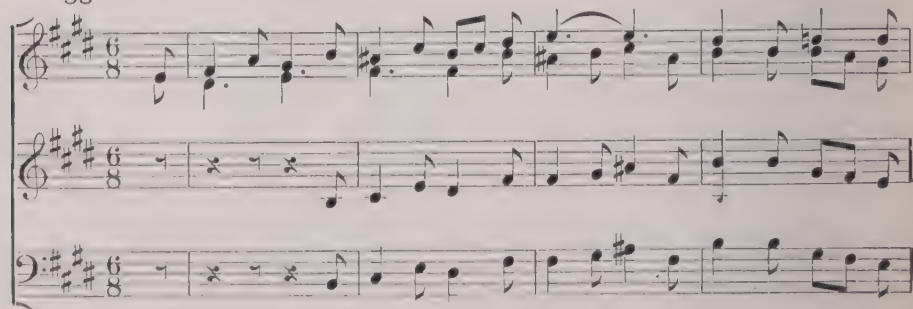
56

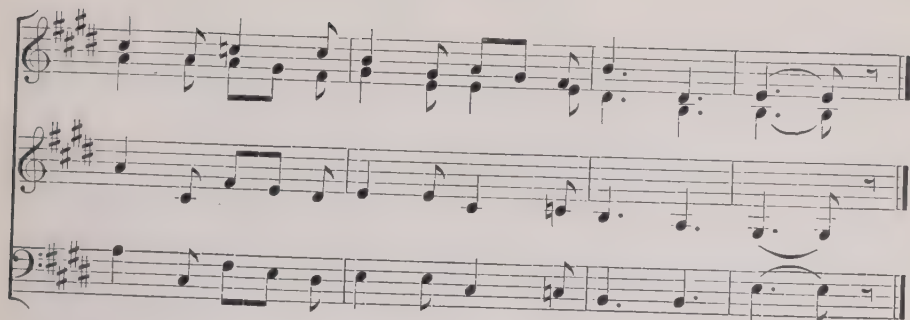


57

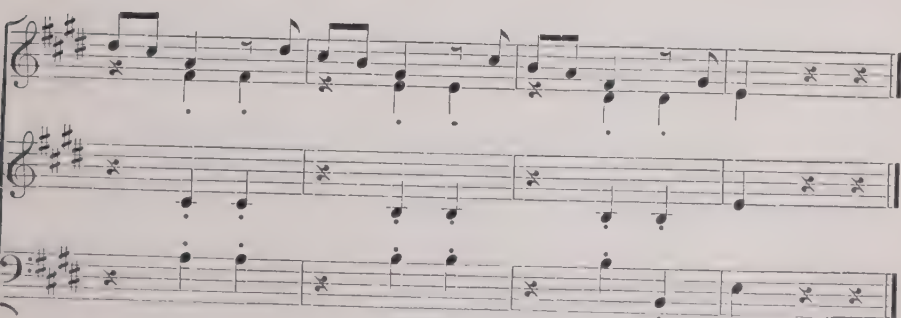
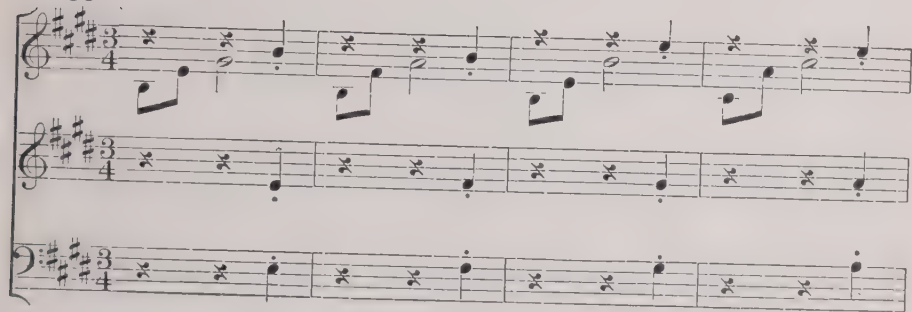


58

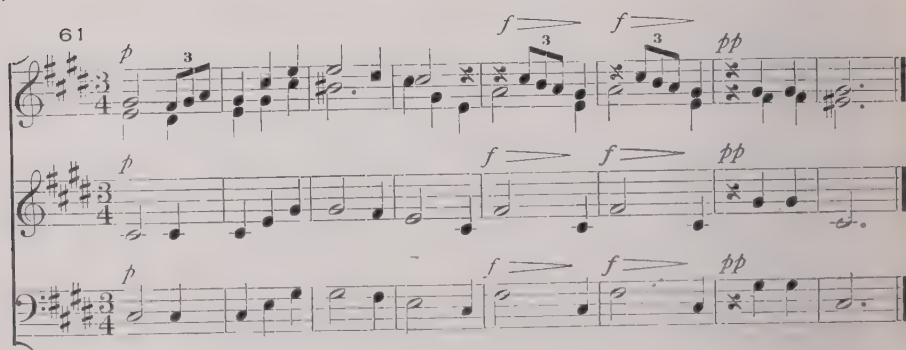
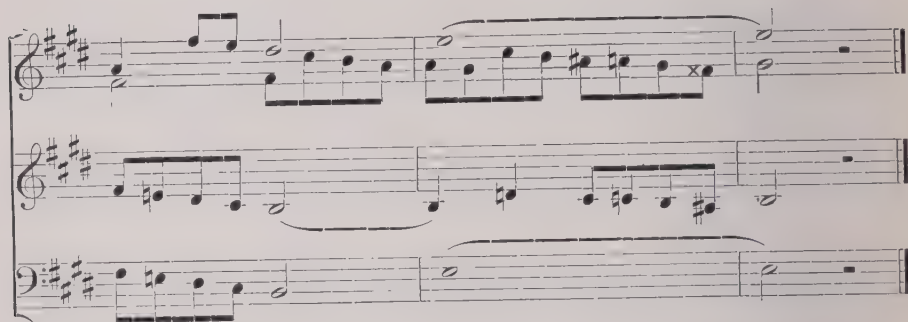
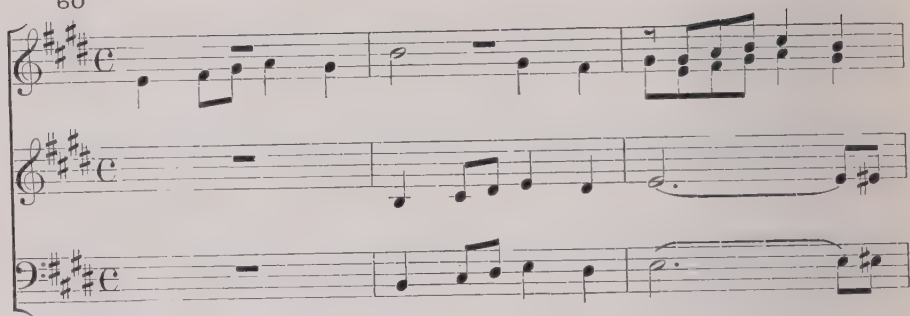




59



60



AUTUMN DAYS.

C. H. DRETSEL

Comodo.

1. Autumn days are now be - fore us, Field and wood are brown and sere;
 2. Now the bird for-sakes its cov - er, Oft is heard the hun - ter's gun;

3. Grain is gold-en, corn is yel - low, Blest hast been the fruit - ful ground;

Au-tumn skies are arch-ing o'er us, And the har - vest moon shines clear.
 Quail and par-tridge fly - ing o - ver, Show that sum - mer days are done.

Boughs bend down with ap - ples mel-low, Plen - ty smiles on all a - round.

All things tell of Win - ter sad - ness, Yet we welcome you with glad-ness.
 Rustling leaves are 'round us fall - ing, And the crick - et shrill is call - ing.

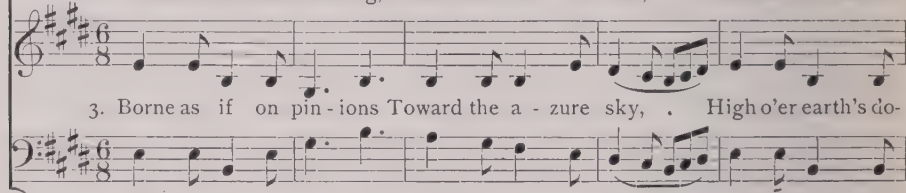
Nuts are fall - ing in a show-er; O, how rich is Autumn's dow - er!

FIFTH READER. IN THE SWING.

B. LUTGEN.

Andante grazioso.
dolce.

1. Swing-ing gai-ly swing-ing, This bright Summer day, . . . Birds are blithe-ly
2. All the flowers are bow-ing, Fresh and fair to see; . . . And the brook-let



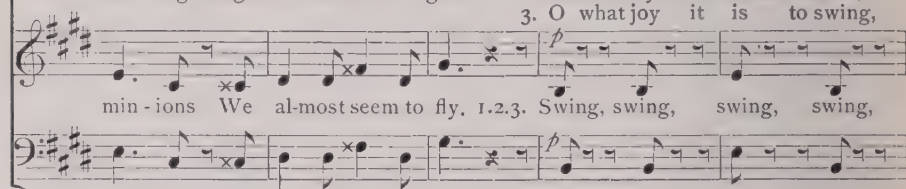
3. Borne as if on pin-ions Toward the a-zure sky, . . . High o'er earth's do-



sing-ing, Dull care has flown a-way.
flow-ing, Laughs out as if in glee.

See the branches bend-ing low,
Earth and sky are wondrous fair,

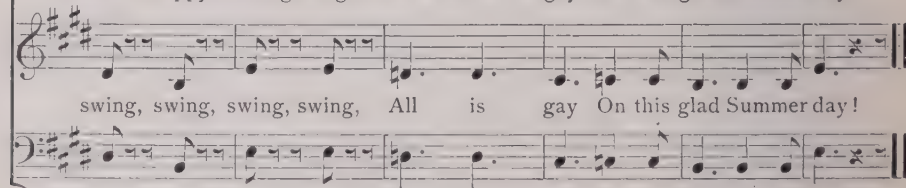
3. O what joy it is to swing,



min-ions We al-most seem to fly, 1. 2. 3. Swing, swing, swing, swing,

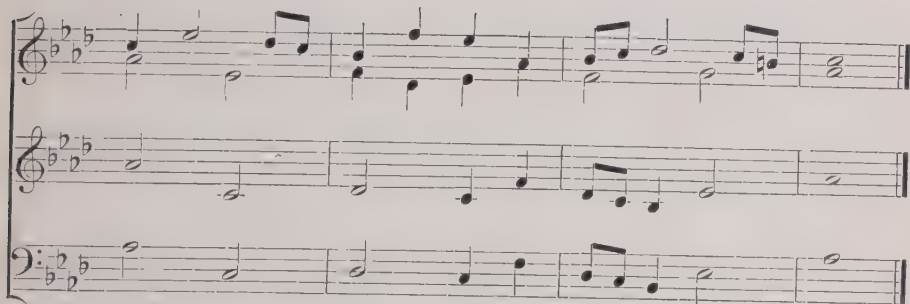
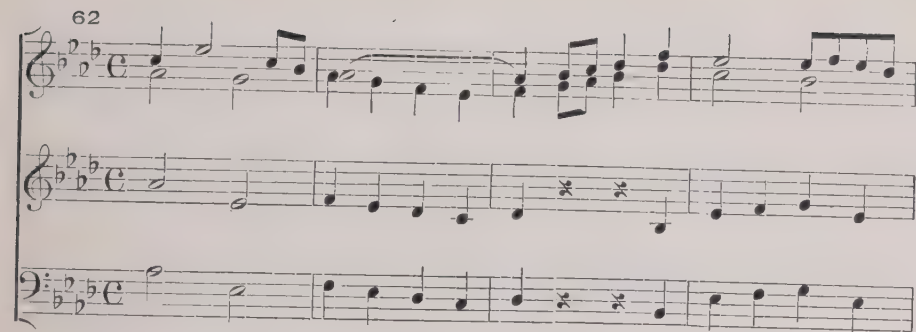


Swaying, swaying to and fro! Who would not be gay On this glad Summer day!
Never was a time so rare,—Who would not be gay On this glad Summer day!
While the happy birdlings sing! Who would not be gay On this glad Summer day!

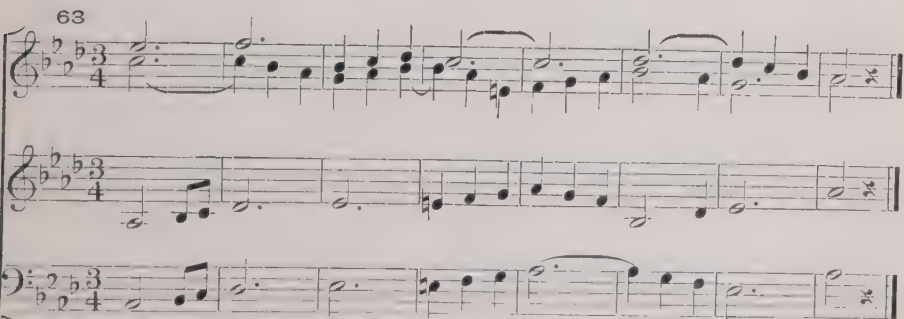


swing, swing, swing, swing, All is gay On this glad Summer day!

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63



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65

VACATION SONG.

Andantino.

R. FRANZ.

mf

1. With joy be - yond all meas - ure, We hail this day of pleas - ure, And
2. We've worked with firm en - deav - or, With earn - est pur - pose ev - er, All

mf

3. We'll roam the wood - land bow - ers, And speed the hap - py hours By

mf

raise a mer - ry strain, And raise a mer - ry strain; Let
through the long, long year, All through the long, long year; With

riv - er, mount, and shore, By riv - er, mount and shore, Till

all join in the cho - rus, Bright days are now be - fore us, Va -
joy and sor - row blend - ed Our dai - ly tasks are end - ed, And

Au-tumn's gold - en weath - er Shall bring us all to - geth - er In

ca - tion's come a - gain, Va - ca - tion's come a - gain!
glad va - ca - tion's here, And glad va - ca - tion's here.

this, our school, once more, In this, our school, once more.

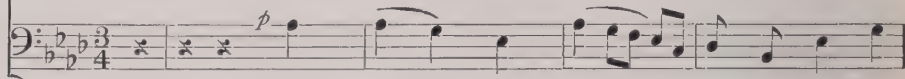
THE WATER-LILY.

Moderato.

GERMAN MELODY.



1. Up - on the lake's broad breast, the lake's broad breast, The li - ly lies at
 2. She dreams the hours a - way, the hours a - way, All through the sun - ny
 3. O type of calm and rest, of calm and rest, So in - no - cent and



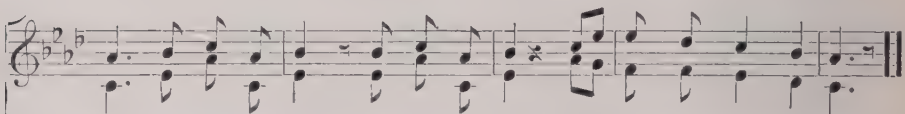
1. Up - on the lake's breast, The li - ly lies at
 2. She dreams hours a - way, All through the sun - ny
 3. O type of rest, So in - no - cent and



- rest, Her pet - als un - clos - ing, In beau - ty re - pos - ing, She
 day; But when night's dark shad - ow Rests on wood and mead - ow, She
 blest! Like thee I'd be liv - ing, My no - blest work giv - ing, When



- rest,
 day:
 blest!
 Her pet - als un - clos - ing,
 But when night's dark shadow
 Like thee I'd be liv - ing,
 In beau - ty re - pos - ing, She
 Dost rest on wood and mead - ow, She
 My no - blest work giv - ing, When



- makes the world more fair, the world more fair, With fragrance pure and rare.
 lifts to heaven her face, to heaven her face, In pu - ri - ty and grace.
 clouds of care and strife, of care and strife, En - shroud my trou - bled life!



- makes the world more fair, With fra - grance pure and rare.
 lifts to of heaven her face, In pu - ri - ty and grace.
 clouds of care and strife, En - shroud my trou - bled life!

PART THIRD.—PATRIOTIC SONGS.

AMERICA.

S. F. SMITH.

HENRY CAREY.

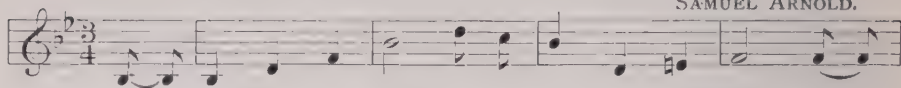
1. My coun - try 't is of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee—Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet freedom's song; Let mor - tal tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright, With freedom's

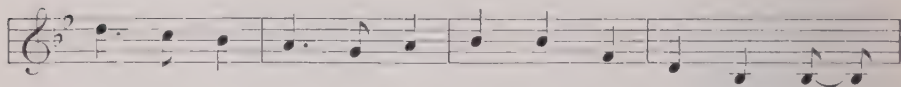
Pil-grims' pride! From ev - 'ry moun - tain side, Let free - dom ring!
 tem - pled hills: My heart with rap - ture thrills, Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light! Pro - tect us by Thy might, Great God, our King!

THE STAR-SPANGLED BANNER.

SAMUEL ARNOLD.



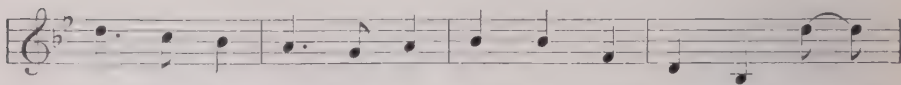
1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mist of the deep. Where the
3. And where is that band, who so vaunt - ing - ly swore, Mid the
4. Oh! thus be it ev - er, when free-men shall stand, Be -



proud - ly we hailed at the twi - light's last gleaming? Whose broad
 foe's haught-y host in dread si - lence re - pos - es, What is
 hav - oc of war and the bat - tle's con - fu - sion, A
 tween our lov'd home and the war's des - o - la - tion! Blest with



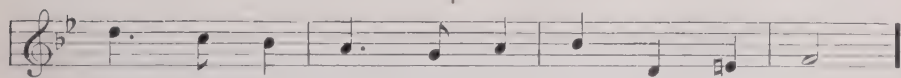
stripes and bright stars, thro' the per - il - ous fight, O'er the
 that which the breeze, o'er the tow - er - ing steep, As it
 home and a coun - try they'd leave us no more? Their
 vic - t'ry and peace, may the Heav'n-res - cued land, Praise the



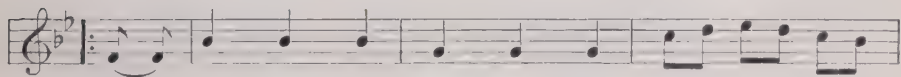
ram-parts we watch'd, were so gal - lant - ly stream-ing! And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 blood has wash'd out their foul foot - steps' pol - lu - tion; No
 Power that hath made and pre-serv'd us a na - tion! Then



rock - ets' red glare, the bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam; In full
 ref - uge could save the hire - ling and slave From the
 con - quer we must, when our cause it is just; And



proof thro' the night that our flag was still there:
 glo - ry re - flect - ed, now shines on the stream;
 ter - ror of flight, or the gloom of the grave;
 this be our mot - to, "In God is our trust;"



Oh! say does that star - span - gled ban - ner yet
 'Tis the star - span - gled ban - ner, oh! long may it
 And the star - span - gled ban - ner in tri - umph shall
 And the star - span - gled ban - ner in tri - umph shall



wave, O'er the land of the free, and the home of the brave!
 wave, O'er the land of the free, and the home of the brave!
 wave, O'er the land of the free, and the home of the brave!
 wave, While the land of the free, is the home of the brave!

FRANCIS SCOTT KEY.

HAIL COLUMBIA!

FYLES.

Maestoso.

1. Hail, Co - lum - bia! hap - py land!
 2. Im - mor - tal pa - triots, rise once more! De -
 3. Sound, sound the trump of fame!
 4. Be - hold the chief, who now com - mands, Once



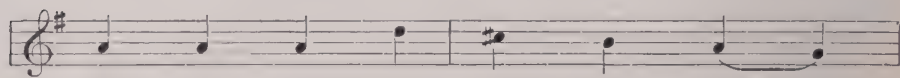
Hail! ye he - roes heav'n - born band! Who
 fend your rights, de - fend your shore; Let
 Let . . . Wash - ing - ton's great name
 more to serve his coun - try stands, — The



fought and bled in Free - dom's cause, Who
 no rude foe, with im - pious hand, Let
 Ring thro' the world with loud ap - plause!
 rock on which the storm will beat! The



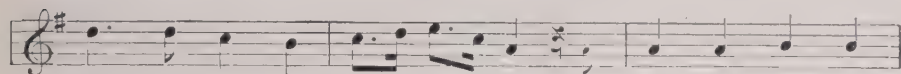
fought and bled in Free - dom's cause, And
 no rude foe, with im - pious hand, In -
 Ring thro' the world with loud ap - plause! Let
 rock on which the storm will beat! But



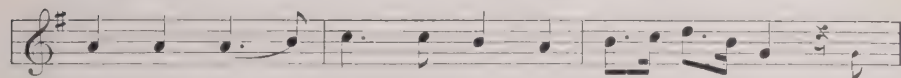
when the storm of war was gone En -
 vade the shrine where sa - cred lies, Of
 ev - 'ry clime to Free - dom dear, . . .
 arm'd in vir - tue, firm and true, His



joyed the peace your val - or won, Let
toil and blood the well - earned prize, While
Lis - ten with a joy - ful ear; With
hopes are fixed on heaven and you! When



in - de - pend - ence be our boast, Ev - er mind - ful
of - f'ring peace, sin - cere and just, In heav'n we place a
e - qual skill, with stead - y power, He gov - erns in the
hope was sink - ing in dis - may, When gloom ob - scured Co -

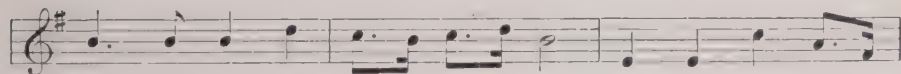


what it cost, Ev - er grate - ful for the prize,
man - ly trust, That truth and jus - tice shall pre - vail, And
fear - ful hour Of hor - rid war, or guides with ease The
lum - bia's day, His stead - y mind, from chang - es free, Re -

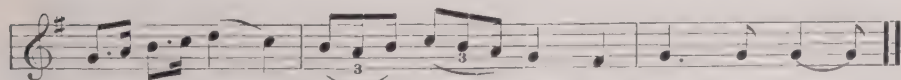
CHORUS.



Let its al - tar reach the skies. 1. }
ev - 'ry scheme of bond - age fail. 2. } Firm, u - nit - ed, let us be,
hap - pier times of hon - est peace. 3. }
solved on death, or lib - er - ty. 4. }



Ral - lying round our lib - er - ty! As a band of



broth - ers joined, Peace and safe - ty we shall find.

JOSEPH HOPKINSON.

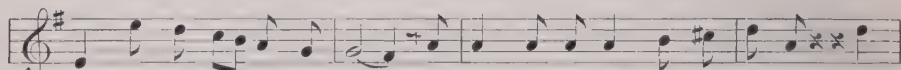
COLUMBIA, THE GEM OF THE OCEAN.

Maestoso.

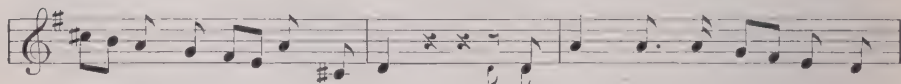
Words and melody by DAVID T. SHAW.



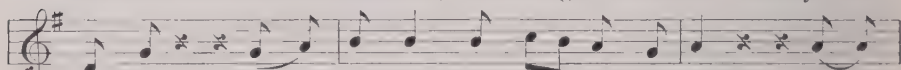
1. O Co - lum - bia! the gem of the o - cean, The
 2. When war winged its wide des - o - la - tion, And



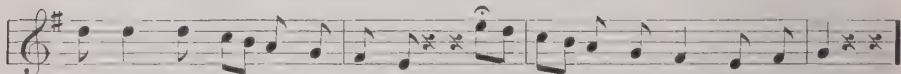
home of the brave and the free, The shrine of each patriot's de - vot - ion, A
 threatened the land to de - form, The ark then of freedom's foundation, Co -



world of - fers hom - age to thee. Thy man - dates make he - roes as -
 lum - bia, rode safe thro' the storm; With her gar - lands of vic - t'ry a -

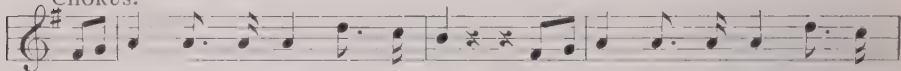


sem - ble, When lib - er - ty's form stands in view, Thy
 round her, When so proud - ly she bore her brave crew, With her

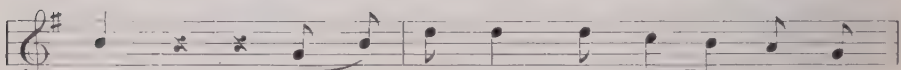


ban - ners make tyr - an - ny tremble, When borne by the Red, White and Blue.
 flag proudly floating before her, The boast of the Red, White and Blue.

CHORUS.



When borne by the Red, White and Blue, When borne by the Red, White and
 The boast of the Red, White and Blue, The boast of the Red, White and



Blue, Thy ban - ners make tyr - an - ny
 Blue, With her flag proud - ly float - ing be -



trem - ble, When borne by the Red, White and Blue!
 fore her, The boast of the Red, White and Blue!

